PRICE, TEN CENTS

THE FASHIONS THAT ARE TO BE

ONE DOLLAR A YEAR

PICTORIAL REVIEW

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Bottle Free by Mail

OZOMULSION
Ozomulsion
Is a Vitalized Emulsion of Norwegian Cod Liver Oil, Glycerine, Guaiacol and Hypophosphites of Lime and Soda. Besides destroying all poisonous bacteria present in the blood, lungs, stomach and entire human organism, it increases the appetite, stimulates digestion, and thus aids in producing pure, rich blood and firm flesh, the essentials of HEALTH and STRENGTH.
Properties: Cod Liver Oil—nourishing; Hypophosphites—bone and tissue; Glycerine—healing; Guaiacol—antiseptic and germ-destroying, forming an admirable and easily assimulated "Food medicine" of the highest scientific degree. It tones, rebuilds and strengthens the whole human system. Ozomulsion un-poisons the blood, and frees it from all bacillary or germ life. It is easy to take and is used, prescribed and highly recommended by the Medical Profession. The only product of its nature in the world.
The Food That Does Good
to emaciated men, thin women, worn-out mothers and sickly, puny children. By its use, all may receive new strength, vitality, vim and vigor, and become sturdy, robust healthy, plump and pure blooded.
OZOMULSION is sold in large Two Pound Bottles for One Dollar.
OZOMULSION
Prepared only by
The Ozomulsion Co.
LONDON AND NEW YORK
BRANCHES:
PARIS.
BERLIN.
VIENNA.
ROME.
MADRID.
MONTREAL.
HAVANA.
CITY OF MEXICO.

Ozomulsion Makes Rich Blood and Firm Flesh

WARNING TO WOMEN

Beware of that Weakness which is the Result of a Constitution Undermined by Worry or Overwork.

IN OZOMULSION IS SAFETY

A Large Free Trial Bottle Sent by Mail to Every Woman who will write for it, and mention reading this in The Pictorial Review.

The trouble with you is not so much your blood as your body.
You are tired.
Does that mean that your blood is tired?
You are weak, and ambitionless.
Will drugs or medicine add one iota to your stock of strength?
You suffer from backache, shortness of breath, pimples, falling hair, dimness of vision, and all the long train of symptoms which so often go with woman's failing strength.

Well, think you, will pills and potions take the place of nature?
If you think so, you are trusting to a reed.
You are like a drowning man clutching blindly at a straw when a strong branch is within his reach.
Dear lady, what you need is not drugs, but *food.*
This you can get in Ozomulsion.
It stands to reason that the food you are now in the habit of taking at your daily meals is not doing you the good it should.
If it were, you would be gaining strength, instead of losing it.
Your system is craving for something more; your tissues are crying out for something that will nourish them back to health and strength.
When they ask for bread, would you give them a stone?
Would you drug them into the fancied strength afforded by unnatural stimulation?
Would you refuse them their real and natural help out of the waters of weakness, i. e., *food?*
No, a thousand times no!
Give yourself the food you need, the simple, natural building food.
Take Ozomulsion.
It need cost you nothing to test for yourself the good that Ozomulsion will do to you.
Every woman may obtain a bottle free.
We know the good that Ozomulsion will do.
We know what thousands of burning letters from grateful women all over the world say to us every day in the year about the wonderful strength that Ozomulsion will give.
We might convince you if we printed these letters, if we printed those we get from ministers, from physicians, from hospitals, from teachers, from children, from mothers, from fathers, from lawyers, and from business men in every mail.
But we prefer to get down to the very root of the matter and ask you to

TEST FOR YOURSELF FREE

what Ozomulsion will do for you.
This, we think you will agree, is the best way of all.
The building, refreshing, beautifying, strengthening properties of this great scientific, vitalized emulsion of cod liver oil, will soon show themselves in renewed strength, fresh color and complexion, improved spirits, and in a general feeling of health and happiness.

FREE OZOMULSION BY MAIL

Write to-day to Ozomulsion Food, 98 Pine Street, New York, giving your name and full address, street and number, and a large Trial bottle of Ozomulsion will at once be sent you free, by mail. Also a beautiful children's booklet, "Babyville," illustrated in colors.
Druggists sell Ozomulsion in Mammoth Two Pound Bottles for One Dollar—the most for the money.
EDITOR'S NOTE.—We sincerely hope that every reader of THE PICTORIAL REVIEW will take advantage of this generous offer.

THE PLEASING RESULTS

Following the use of

CRANITONIC HAIR FOOD

E

Lowville, N. Y., Jan. 26, 1903

CraniTonic Hair Food Co.,

Gentlemen:--As my experience with your "Hair Food" has been such a success, I thought you would be pleased to hear of it About five years ago my hair began falling out quite badly. For two years I tried different so-called "sure cures," but none of them helped me and my hair had dwindled down to one small braid. Three years ago last summer I read of your "CraniTonic Hair Food," and sent for the free trial bottle. At first I could see no change, but after a little I noticed an improvement. I then sent for a large bottle with the Soap and before it was all used, my hair stopped falling entirely. My hair began growing and is now five feet and five inches long.

My front hair I had always kept cut short. At the time I began using the "Hair Food" I let it grow, and now that is a foot and a half long. The most wonderful part of it is, I am fifty years old, an age when no woman's hair is supposed to grow luxuriantly.

I still continue using the "Food" freely, and my scalp is in a fine, healthy condition.

I send you a photograph of my hair so you can see for yourself. You are at liberty to use this if you wish.

Yours sincerely,

Mrs C. G. Elliott

MRS. C. G. ELLIOTT, LOWVILLE, N. Y.,
VICE-PRESIDENT, NEW YORK STATE MUSIC TEACHERS' ASSOCIATION, FOR LEWIS CO.

Readers of PICTORIAL REVIEW who may desire further details of Mrs. Elliott's use of CraniTonic are recommended to address her at Lowville, N. Y.

FREE HAIR FOOD BY MAIL.

To acquaint everybody with the wonderful properties of CRANITONIC HAIR FOOD, its crystal purity, its delightful odor, its satisfying quality, its absolute freedom from grease, sediment and dye matter, and to prove that its action on the scalp is soothing, pleasant and beneficial, we will send in plain wrapper, by mail, prepaid, to all who furnish name and full address, a generous sample bottle of this most excellent hair dressing and a Hair Care book containing expressions of satisfaction from people benefited by its use.

CraniTonic Hair Food Co., 526 West Broadway, New York

A PERSONAL INTERVIEW

All who are not Satisfied with the Condition of their Hair and Scalp are Invited to call at the CraniTonic Clinic, 526 WEST Broadway, and Learn from our Physicians, Absolutely Free, what the trouble is and How it can be Corrected. Office Hours from 9 to 5 daily, except Sundays.

EDITORIAL NOTE.

Over a thousand of our readers took advantage of the offer made in our January issue by the CraniTonic Co. to send free by mail samples of their celebrated hair and scalp products. We now hope that *all our readers* will avail themselves of the offer which is again presented. The CraniTonic preparations are used by people of education and refinement the world over and we believe that they are of exceptional merit. The Company is incorporated under the laws of the State of New York.

Cranitonic Hair Food is sold by all dealers in large one dollar bottles.

Portiere Free for one days' work.

Morris Chair Free for two days' work.

China Dinner Set, 100 Pieces, Free for three days' work.

Combination Book Case and Desk Free for one days' work.

Parlor Vase Lamp Free for one days' work.

Guitar Free for one days' work.

Parlor Rocker Free for two days' work.

FREE

YOUR CHOICE OF THESE AND OVER 100 OTHER USEFUL AND BEAUTIFUL ARTICLES

WE illustrate herewith a few of the many beautiful presents we offer you for a few hours only of your leisure time. This is a genuine offer made by thoroughly reliable manufacturers who take this method of introducing their **High Grade Soaps, Flavoring Extracts, Baking Powder and Perfumes** into every section of the United States A new and entirely distinct plan—different from anything else that has ever been offered. We are prepared to distribute

$100,000.00 IN VALUABLE PREMIUMS

within the next twelve months in order to place our goods before the people. **We have unlimited capital,** and the goods which we manufacture are superior to anything that can be bought in the small towns at **double the price.** We have **thousands of testimonials** from every State in the Union, praising the quality of our goods, and expressing delight with our beautiful premiums. Owing to the limited space on this page, we are only able to illustrate a very few of the valuable articles we are distributing, but **OUR HANDSOME CATALOGUE,** which we will mail you **FREE** on application, truthfully illustrates and describes over 100 other equally as desirable presents, among which we might mention Ladies' Desks, Watches, Talking Machines, Iron and Brass Beds, Ladies' and Gentlemen's Mackintoshes, Musical Instruments, Reclining Chairs, Cameras, Sewing Machines, Toilet and Dinner Sets, Silverware, Clocks, Trunks, Dining Tables, Lamps, Shoes, Kitchen Cabinets, Rifles, Guns, Parlor Suits, Ladies' Silk Waists, Capes, Jackets, Skirts, Suits.

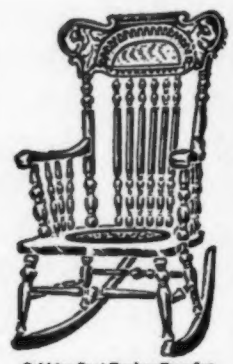
DON'T SEND US ANY MONEY

BUT WRITE AT ONCE FOR OUR NEW STYLE SAMPLE CASE.

All we ask is that you help us to introduce our goods among your friends and neighbors. We will pay you well for your trouble and the thousands of letters in our office prove beyond question that anyone who is willing to devote a few hours of their time **can easily earn** any of the premiums they may want. **REMEMBER YOU DO NOT HAVE TO INVEST A SINGLE CENT.**

We Trust You With Everything. We take all the risk. All you need to do is to show our samples to your neighbors and take their orders which they will all be glad to give you. Send the orders to us and we will ship you the goods for distribution and collection, allowing you plenty of time to deliver and collect and send us the money. You can't afford to miss this great opportunity. **There is not another house in America that is making such a wonderful offer.**

OUR GOODS SELL AT SIGHT The quality, together with the style in which these goods are put up makes them sell readily wherever shown. **We know this to be an absolute fact,** and the testimonials which we print below will readily convince anyone that we do not claim too much for our soaps and perfumes, etc. Our line of goods is different from anything else for the reason that they are an absolute necessity in every home. Everybody has to buy Soaps, Flavoring Extracts, Baking Powder and Perfumes. They are used by every person, and find a ready sale everywhere.



Cobbler Seat Rocker Free for one days' work.

Sideboard Free for three days' work.

OUR HANDSOME SAMPLE CASE (WORTH $2.00) ABSOLUTELY FREE.

YOU CAN MAKE $3.00 TO $5.00 A DAY.

Here is an opportunity to enter a first-class business without investing any capital at all. We have started hundreds of men and women in this line and every one of them who has followed our instructions is making a good salary or securing some of our valuable premiums.

From the records of our representatives we know that any person who is willing to work can easily build up a steady trade that will yield them a handsome income the year around. Unlike any other line of agency work, you increase your trade all the time and **you can easily make $1,000 to $1,500 a year** after you once get a trade established and this can readily be done with the class of goods which we supply as they are far superior to the goods usually sold in the retail stores at much higher prices. Soaps, Perfumes, Toilet Articles, Baking Powder, Flavoring Extracts, etc., are something that every family uses all the time and it is consequently an easy matter to take orders for such goods. **This is a fact** and we know it from the experience of our agents who write us that it is a very easy matter to secure orders when they show our samples. **We supply our handsome sample case absolutely free. You do not have to send us one cent for it.**

AN HONEST OFFER.

We do not make any absurd claims such as are sent out by some firms, but we **know positively** that we have the best proposition ever made to any agent, (man or woman), and that **you can make more money** at this business than any other line you could take hold of. Our goods are of the highest quality and always give perfect satisfaction. **WRITE TODAY.** Prompt answering of this offer will bring to you our **Sample Case, Handsomely Illustrated Catalogue,** all of our descriptive circulars and complete directions for taking the orders, together with testimonials from thousands of people in almost every section of America, who have earned big wages or else some of our valuable premiums by spending only a few hours showing our samples. **You can do it as easily as anyone else. There is no doubt about it. Failure with our goods is Simply Impossible.** Customers are always well pleased, and you can quickly build up a large trade which will give you a splendid cash income.

DON'T FAIL TO READ THESE LETTERS

ASHEVILLE, N. C., Aug. 1st, 1902.

DEAR SIRS:—Don't think me ungrateful, I received my Sewing Machine Monday, but have been delivering the goods which came O. K. a few days before the machine, so I haven't had time until this P. M. to write my thanks to you. All my friends think it a good machine. One of my friends that was once an agent for a Machine Company says it is equal to the ones he sold for $60.00. I am so in love with it because it runs so light, and then I never could have been able to have owned a machine had it not been for you, so please let me thank you for it and for your straightforward dealings. The goods were fine, and gave entire satisfaction. I will soon have my other order completed. Again let me thank you for your nice way of doing business and for my lovely machine.

Your grateful agent, MRS. ROBT. HENDERSON, 127 S. Beaumont St.

BRISTOL, TENN., July 22nd, 1902.

DEAR SIRS:—Please pardon my apparent neglect to thank you for the handsome Toilet Set which I received as a premium for selling your goods. I appreciate your kindness more than I can tell. My premium has been admired by everyone who has seen it, and I hope to earn some more of your nice premiums. I found it no trouble at all to get an order from every one of my friends and neighbors I approached. It was your beautiful free sample outfit that made it so easy. Again thanking you for your kindness, I remain, Very sincerely, (MISS) L. M. GRAY,

LA PRAIRIE, ILL., Aug. 5th, 1902.

GENTLEMEN:—Words are inadequate to express my appreciation of the beautiful Couch which I received from you yesterday all O. K., and by which I feel fully repaid for my work. I think the Couch is a "beauty," and all my friends who see it think the same. Your splendid free sample outfit made it very easy for me to take orders for your goods. Will get up another order for you soon.

Yours truly, ALTA H. MOCK.

HARRISBURG, PA., Aug. 13, 1902.

DEAR SIRS:—I received my China Closet premium for my last month's club order on the 6th inst. The lady who got it would not take $35.00 cash for it—was offered it. She says all her neighbors are crazy over it. It is elegantly finished like a fine piano. I have gone to every furniture store of any size here to price China Cabinets, but few one as large as yours, from $25.00 to $50.00 is the price asked and nearly all were almost entirely plain quarter-sawed oak. Some had small French mirrors, but none to equal yours in daintiness, so I send many thanks for same. From a highly pleased customer—myself. Yours for success. MRS. GRACE E. BARNES, 2000 N. Fifth St.

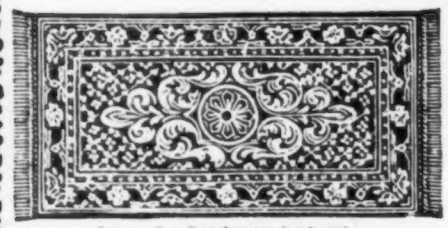
As to Our Reliability—We believe above letters will satisfy any person that we do exactly as we agree! We also refer to any Publisher in U. S. or to Dun's or Bradstreet's. An honest offer to honest people to assist us in introducing honest goods.

SEND FOR SAMPLES. DON'T PUT OFF UNTIL TOMORROW—BUT WRITE NOW, BEFORE YOU FORGET IT!

BULLOCK, WARD & CO.,

188-202 E. Van Buren St., CHICAGO.

Gondola Couch Free for two days' work



Smyrna Rug Free for one days' work.

Kitchen Cabinet Free for two days' work.

Extension Dining Room Table Free for three days' work

Combination Book Case and Dresser Free for three days' work

(THE ABOVE FIRM IS THOROUGHLY RELIABLE AND WILL DO PRECISELY AS THEY AGREE.—Editor.)

**Note/ We advise every reader to take advantage of this Special Offer made by Bullock, Ward & Co.—Publishers.*

THE new taffeta Rongeants, which are exhibited at most of the shops, are to be used exclusively for trim shirt-waist suits, combined with plain silk, and decorated with buttons, and even silk cord ornaments and tassels.

* * *

The most favored colors are shown in blue shades, varying from lake to the deeper marine tints, in checks and plaids, often scattered over with minute polka dots in black or dark blue.

* * *

Red hats have attained such widespread popularity that many Easter gowns are planned for distinct wear with these gay, insouciant chapeaux. The favorite shaping is flat, massed over with bright-red flowers, such as roses, geraniums, poppies, and forget-me-nots. Swathes and folds of maline often are substituted in place of the floral decoration, or used in conjunction with it, according to individual preference.

* * *

A narrow strip of black velvet ribbon, worn around the neck, and, if desired, studded with jewels, has become a fad of the hour; the custom, it is said, originated in Paris, and society women have generally adopted it. With a simple muslin gown, there is nothing so picturesque and quaint as the band of black velvet around the neck.

* * *

Chic Easter hats are made entirely of flowers, and embody the main color of the gown. There will be a continuous sway of light blue—and one cannot marvel at this preference in view of its universal becomingness—green, white and Panama effects. Tuscan straws will be seen in a variety of novel shapes, which embrace the "pork-pie" and scoop styles.

* * *

Dainty little waists of white wash silk are indispensable, and being so delightfully cool on warm days, are indeed an enviable possession. Valenciennes or Mechlin lace and "pinch" tucks are the decorations, and the long-shouldered effacts are well exaggerated. One imported model had many unique features, especially pretty being a painted pattern in water-colors in delicate pink and green flowers, traced with white silk cord, that ornamented the front, and at the sides "pinch" tucks were arranged. Plain styles are equally as attractive, and perhaps launder better.

* * *

Embroidered shirt-waists are numerous, and white, as usual, is in the majority. Grapes continue to be used in appliqués on the mercerized cheviots, madras and linens, and blue is seen, too, in profusion, elaborated lavishly in white. The undecided shopper need not hesitate when it comes to embroidered effects, for these are safe investments, in both cotton, silk and woolens.

* * *

So popular is white at present that complete wardrobes are being planned in it for the summer "campaign." One recent exhibited elicited great admiration. For cool days there was a severely simple gown for the beach or piazza in white mohair with a plaited skirt and fancy shirt-blouse, with scarlet silk accessories embroidered in white. A stunning mercerized linen relieved with Cluny lace made one *chic* morning dress. Another was shown in white piqué ornamented with buttons. For elaborate service there was a white organdy, also a silk muslin, one white étamine lined with Nile-green taffeta, a yachting costume of rough white serge ornamented with blue anchors and nautical devices, and shirt-waists galore, some in wash silk, others in sheer, dainty white goods and the balance in the heavier white fabrics.

* * *

Green has many admirers, and certainly very artistic creations are evolved from this pretty vernal color. Light green voile with *motifs* of green Cluny would be exceedingly *chic*, with a drooping Leghorn hat trimmed flat with lilies-of-the-valley and their leaves.

* * *

Sashes will be a feature of the summer grown, and some of the ribbons for this purpose are especially lovely. Pompadour designs, stripes and brocaded surfaces are particularly prominent, but nothing can ever supersede the beautiful plain panne ribbons for these adjuncts of the toilet. The long ends are knotted in several places, and a knot replaces the customary loops at the top.

* * *

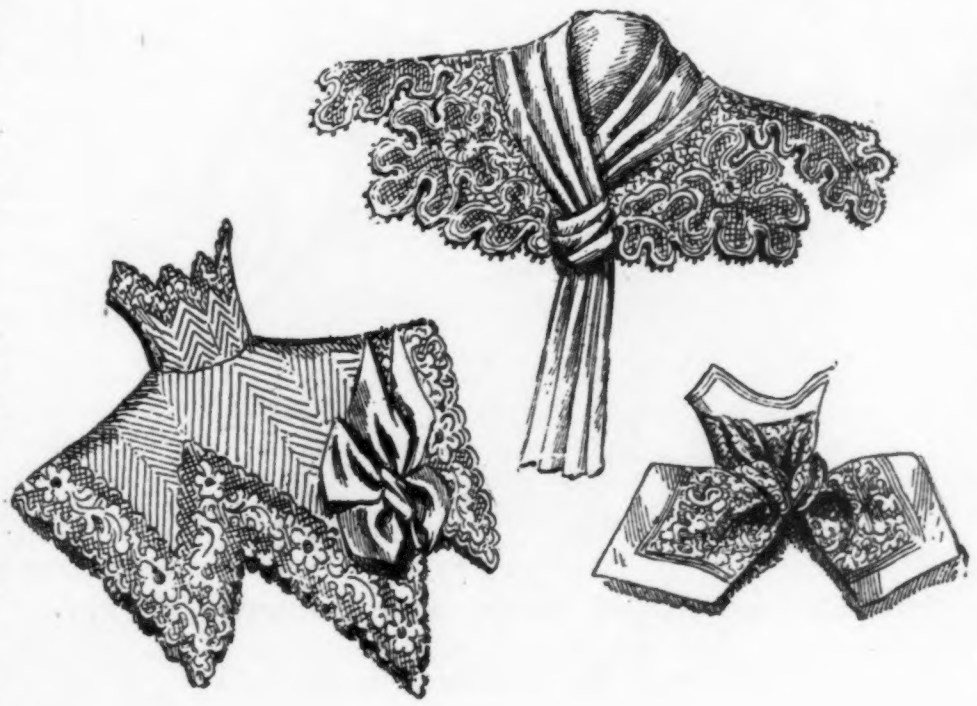
Lace will be lavishly used this season, and if one does not care for the natural color, dye it the desired shade. A noticeable embellishment of advanced styles is the self-colored lace *motifs* which supply a distinctive air of character.

* * *

Huge cable cords in white silk or mixtures of colors and white are ultra-smart for decorations of gowns, and are especially handsome on white silk mohair costumes. Gowns of this order are generally elaborated with plaits, and touches of Yak lace. The all-white monotony may be broken by adjuncts of color, but as a matter of fact is much smarter observed throughout.

* * *

The fashionable materials for spring are voile, étamine, eolienne and similar open-mesh fabrics, and preference is given blue, putty and gray in colors with dull greens.



PONGEE COATS FOR TOWN AND COUNTRY WEAR.

Pattern, $1.50. Cut to measure, 50 cents extra.

THE CHAPERON OF TO-DAY.

IS chaperonage a thing of the past and has it become a dead letter? is a question that concerns both mothers and daughters not a little.

The modifications and changes that have taken place year by year in the chaperonage of girls had led many to believe that it has been done away with altogether, and is no longer considered necessary.

There never was a greater social mistake made, as in its proper place and in the way in which it is now understood, it occupies a prominent position in the lives of young girls and is quite indispensable in early girlhood from seventeen to twenty, after which age companionship in a measure—but in a measure only—supersedes it on many occasions.

The first real blow dealt at chaperonage was in the interests of the girls themselves. Mothers were not invited with their daughters to dances that a larger number of young people might take their places, and thus afford greater opportunity for the business of the evening, viz., dancing, the hostesses being chaperons for the young guests.

This has worked so well that "boy and girl dances" have become an institution. "Dinner party dances" is but another name for dances given for "young men and maidens," only that in this case young married ladies chaperon their girl dinner guests, and middle-aged married ladies with daughters do not accompany them to these dances, the girls going on together.

At the large balls given, and these functions occur now and again—although the smaller dances have caused them to sink into a very insignificant minority—chaperonage is still imperative. Imperative is the word because girls cannot go alone to these big entertainments, and their mothers are asked with them as a matter of course.

In the country, on the contrary, there are perhaps twenty balls to one dance. At all these balls girls are well chaperoned, and it could not be otherwise; they would have no social standing if they were to go alone, even two or three girls together. They must either belong to a country house party or go with their mothers and their mother's guests. As regards ball-going, the age of a girl does not count, and as long as she is young enough to be attractive and to dance she requires some kind of chaperonage. Some young women look years younger than they are and enjoy going to balls as much, if not more than do girls who are very much their juniors, and while they go to balls they are supposed to require the support of a chaperon.

The restrictions that formerly went hand in hand with chaperonage in the ballroom have been put on one side to a great extent. A chaperon does not expect a girl to sit by her side after every dance; on the contrary, she would be very sorry if she did so; it would prove that partners were "laggards," and that she was not in request. The chaperon of a popular girl does not look for her return to her wing until it is almost time to leave the ball; in this, it may be seen, is a great modification of ballroom chaperonage.

The dinner party dances have had a noticeable influence upon dinner parties in general. Before their advent it was the fashion to invite father, mother, and daughter to one of these functions, two ladies to one man; but the daughter is now asked to a dinner party formed of young men and girls, and the father and mother without her. This is a great advantage to a hostess, enabling her to arrange her numbers without the fear of having too many ladies. Of course, daughters are now and again asked with their parents, but not to the extent, by any means, that they formerly were. Girls over their twenties are frequently asked to dine without their mothers, and this to very large dinner parties, chaperonage not being required beyond that tacitly given by the hostess.

To evening receptions girls go with their mothers or with married friends, but not alone. Chaperonage is considered necessary at such entertainments. A young, unmarried woman by herself is extremely isolated in crowded rooms, and needs the companionship of a married friend to avoid feeling and looking forlorn.

The same reasoning does not apply to afternoon At homes, where chaperonage is not needed. Girls can go together or even alone, and stay as long or short a time as they please and leave when they please, whether the At homes are very large or quite small. Calling on At home days comes under the same head of non-chaperonage. Then, as regards chaperonage at luncheon, none is required except when bachelors are the hosts, in which case it is the rule. Again, it is also required at bachelor tea parties, large or small, the companionship afforded by two girls going together not being considered sufficient.

Chaperonage is still required when going to a theatre, whether to a morning or evening performance. For two girls to be accompanied by a man other than a relative or an engaged lover of one of the two would have a second-rate air about it, and the presence of a married woman or relative is desirable.

FOR THE SOIRÉE.

(Described on page 53.)

Scene From "The Prince of Pilsen."

Scene From "Nancy Brown," with Marie Cahill in the title rôle.

Last Act of "Mary of Magdala," with Mrs. Fiske as Mary.

HIGH-NECK EVENING WAISTS.

(Described on page 53.)

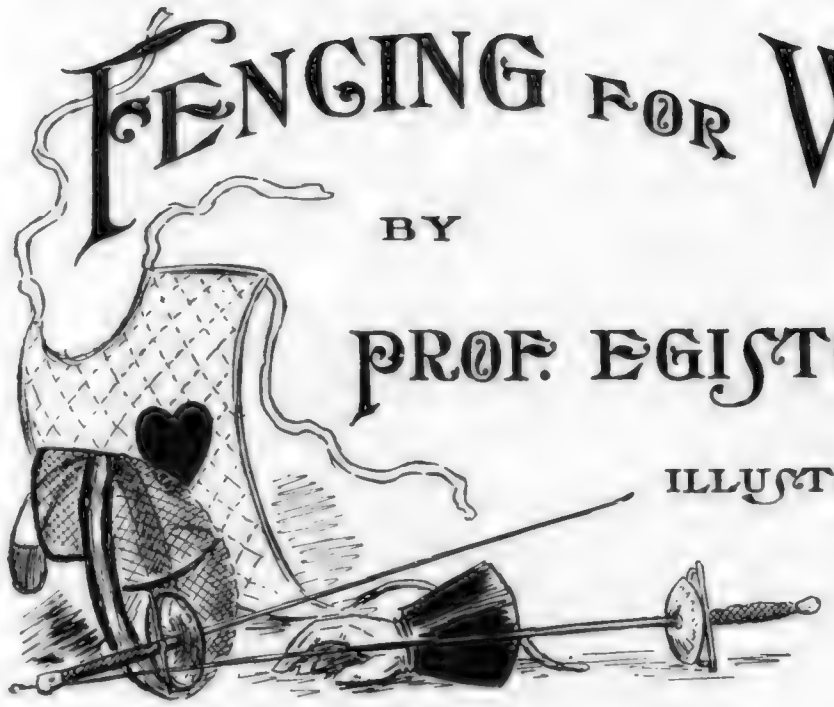
FENCING FOR WOMEN

BY

PROF. EGISTO BONAVITA

ILLUSTRATED BY

H. DE JORIO.



OF all exercises for women which help one to acquire grace and agility, there is no sport superior to fencing.

Unlike other forms of athletics, it is not always the strongest that wins; for a delicate woman can, with a dextrous twist, disarm her opponent, who may be twice her size and a *man* at that. Quickness in movement and a moderate amount of well-balanced strength are all that are required.

This knightly sport is becoming more and more popular every year, both here and in England, and women are beginning to realize its advantages; many have proved to be remarkably skilful with the foils, as was recently shown in tournaments held at Owen's Gate Hall and at the Empress Room in London, where a very interesting bout was held between Miss Toupie Lowther, lady champion of England, and Mdme. Gabriel, *Championne des dames en France.*

In Italy, too, tournaments are held every year at the Masiello Academy in Firenze, and it is our aim to carry our readers through a series of articles each month illustrating this gentle art.

As everyone knows, the modern school of fencing is founded upon the old sword-play of Spain, and was brought into France by travelers, and later into Italy through the conquest of Sicily by the Spanish Bourbons. The Italian masters have kept to this date the long foil with its bell guard, direct descendant of the old Spanish rapier, although, of course, greatly modified.

Scientific fencing may be said to date from the 16th Century, and was a sport patronized by royalty and cultivated by the *noblesse* alone.

The modern schools of fencing are divided in two classes, the Italian and French methods. In the opinion of competent judges, the Italian method is superior, still, the French system is by no means to be despised, although it is showy rather than scientific.

As to the outfit, the costume can be made to suit one's individual taste; it should be made of strong material, usually of velvet, canvas or both, and cut in such a way as to allow perfect freedom; the vest should be of canvas and well padded with felt or wadding. Our illustration shows a correct fencing costume, the waist and short skirt being of velvet, worn with bloomers, long stockings and the regulation fencing shoes. It will be noticed that the sole of the right shoe extends about one inch from the toe; this is to rest the point of foil when at rest.

No corset should be worn, as the vest is sufficient support for the figure. Patterns of this design can be had in the usual sizes.

In selecting foils, choose one that seems to be of the right weight for your strength, better light than too heavy, and the blade should balance well when laid across the finger one inch from the hilt. The guard should be round and shaped

A SUGGESTION FOR COSTUME.

like a saucer, with a cross-bar attachment, detachable handle and screw knob, so that the blades can be easily replaced if broken.

The mask should be well made, with a fine steel mesh; *do not* under any conditions be seduced into buying a cheap article, as serious consequences may follow.

POSITION OF HAND.

The glove should be loose, but well-fitting, and cut in gauntlet fashion.

One rule should be always adhered to, whether beginners or not: Never fence without a mask. To disregard this rule stamps one as ignorant, and exposes them to the ridicule of all well-taught fencers.

As in fencing form and style count for more than in other sports, great care must be taken to master the first principles, such as the holding of the foil, the guard, the recover, the different parries, etc.

To hold the foil, place the thumb along the handle, pressing with the nail of first finger against the inside of guard, underneath the hilt, at the same time close second, third and fourth fingers against handle, with the second finger directly under cross-bar. The handle will then fit snugly in the hollow of the palm, as shown in our illustration, and even if you release the third and fourth fingers no one with ordinary strength can possibly strike or pull it from your grasp.

At the same time, as the great master Lefaugere used to say to his pupils, "Hold your sword as if you had a little bird in your hand; firmly enough to prevent its escaping, yet not so firmly as to crush it."

An important item is the measurement of the foil. The diameter of the bell guard should not exceed five inches, and the blade should not be longer than thirty-four inches.

Contestants must fence within a marked space twenty feet long by thirty-six inches wide. When a contestant oversteps the boundary line the judges must stop the bout and start the contestants again in the middle of marked space.

Touches count only when made upon the body, within the limits bounded by the collar of the fencing jacket, the median line, the hip and a line drawn from hip to the posterior limit of the armpit and along the top of the shoulder to the collar. A touch on any of the boundary lines counts.

Whenever a touch is made outside the limits and it is evident to the judges that it would have been good if the adversary had not made an illegitimate movement, it shall count.

An illegitimate movement is one by which the adversary seeks to avoid a touch within the limits prescribed, by purposely presenting some other part of her body to the point. Each contestant must fence with the same hand throughout the entire bout.

SUGGESTIONS FOR FOULARD GOWNS.

(Described on page 53.)

Refrain of the New American Easter Song, by the writers of "Beyond The Gates of Paradise"

SWEET HOME OF THE ANGELS

(MEDIUM VOICE)

Words by HENRY V. NEAL. Music by ROBERT A. KING.

REFRAIN.

Sweet home ___ of the an gels by loves ___ ho-ly foun . tain, where
mf
la melodie marcato.
joy ___ flows for ev . er and an . thems they sing, ___ In
peace ___ ev . er dwell . ing their glad sto . ry tell . ing 'tis
f
Hope ___ points the way ___ where gol . den harps ring ___

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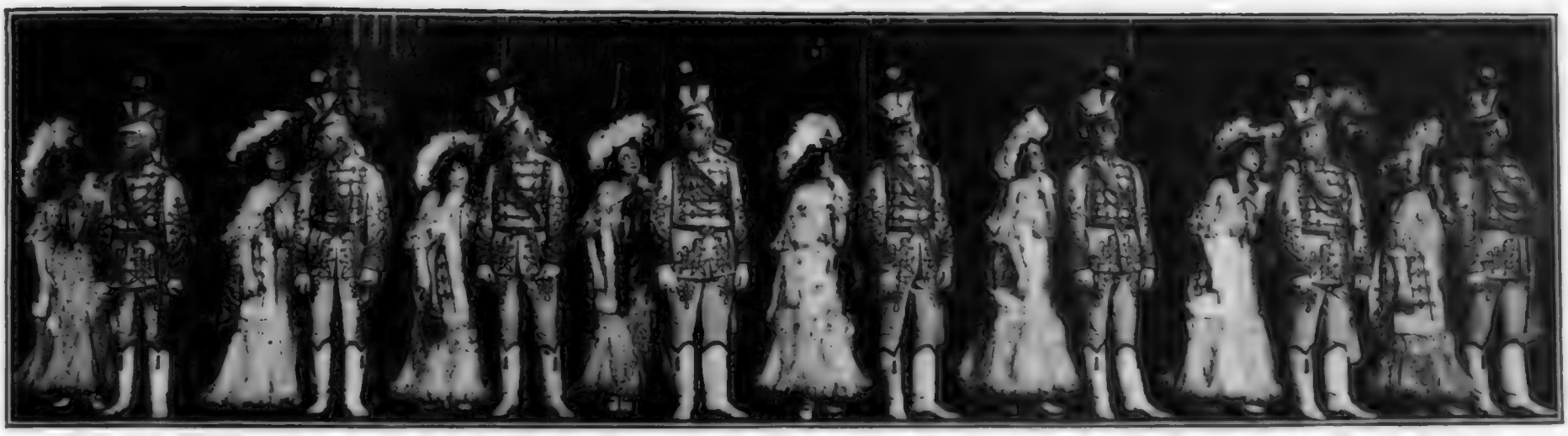
COSTUMES IN SHIRRED EFFECTS.

(Described on page 53.)



Scene from "Mr. Bluebeard."

THE WOLF AND THE WOOD CHOPPERS.

BY LUELLEN TETERS

LORING glanced idly out of the big window that overlooked the street below, his eyes following, here and there, some vivid bit of color in a woman's hat or gown among the passersby.

He did not often run down from Boston this late in the season, and would most certainly not have selected the hottest month of the spring for the trip had he had jurisdiction in the matter; but when the head of a firm wires one to immediately answer in person in reply to a foreign commission of great importance, he is sufficiently flattered to hurry off at once without heed of climatic conditions.

Loring's mother had given him an injunction to call on Mrs. Wentworth, a particular friend of the family, and having satisfactorily finished his business affairs, and secured a stateroom and chair on an outgoing liner for the next day, he decided that the hours intervening before his departure he owed to pleasure; and he would sacrifice himself until then on its shrine.

He discovered from Mrs. Wentworth's butler that that estimable woman had not yet left town for the summer, and as she had simply gone for a drive, but would be back at almost any time, he decided to await her return; the cool, dark shadows of the drawing-room stretched invitingly before him, and he took the easiest chair he could find, and leant back in content.

The sun beat down on the dusty streets in tremulous waves of heat; a garish yellow glare dazzled and tired the eyes. The passing of the sprinkling-carts sent hot, damp clouds of dust in the air.

"Daffodils! Daffodils!" some flower-vender was crying on the sidewalk. "Daffodils, ten cents for this great big purty bookay. Who wants it?" Loring, through the window, watched its sale with indifference. The rich golden flowers brought their own refreshing whiff of country air, although they were fading and wilting under the stifling atmosphere. The native heath of the vender bespoke in his fresh, tanned face; there was a soft provincial curl in his words which made them soothing and indistinct.

Coming up the avenue was a girl in white; she paused irresolutely as the lad thrust the fragrant mass in her face, taking off his battered straw hat and fanning his flushed countenance while he spoke. "You, Miss? Such a purty bookay, too; only ten cents." Loring noticed her hesitation, and the flowers finally changed hands as the bargain terminated.

He settled himself anew on the scented cushions and closed his eyes; the smart ring of the door-bell which pealed through the house failed to arouse him; an indistinct murmur of voices reached him dully. Some one else was evidently seeking Mrs. Wentworth, and had also decided to await her return, for the obsequious butler was ushering her into the drawing-room, too.

Loring turned and gave a well-concealed start of astonishment. It was the girl in white, and in her hand was the bunch of daffodils. She bestowed a cool little bow upon him, in recognition of his presence, and seated herself on the opposite side of the room, directing her attention to other things as calmly as if he were indeed but one of the necessary articles of furniture of a modern drawing-room. Loring, manlike, strongly objected to being disposed of as an onyx table, or piece of *bric-à-brac*, and conversant with a code that licensed conversation with anyone under a friend's roof, resolved to assume himself the responsibility of acquaintance.

There was something pathetic in the contour of her face; delicate shadows lay under her eyes. He involuntarily thought of a quotation from Browning's "Portrait of a Lady":

> Her hair is tawny with gold;
> Her eyes with purple are dark.
> In her cheek pale opal burns with
> A red and restless spark."

"Pardon me," he said, descending from the Muse at last, "will you not sit nearer the window? There is a slight breeze here at least."

She glanced up with a peculiar timidity and reluctance which were in keeping with her thoughtful mien.

"You are very kind," she said stiffly, regarding him in detail. "Yes, I believe I should like to." He drew forward a chair and put a cushion against her back as she sank into it.

"I watched you—I think it was you—coming up the street," he said impulsively. "You got your flowers of the barefoot boy, I noticed. Daffodils, are they not?"

"Yes. I love them so." She buried her face tenderly among them. "Do you know, these flowers bring me a vision of fields, and daisy-starred meadows, limpid streams, bumble-bees and red clover with the sun beating fervidly on it until even the earth is drenched with its odor. And there is the spire of an old church over all and the tinkle of cow-bells sounds faintly. You must think me silly, I know——" she checked herself in confusion under his eyes. "But—it is a dream of mine."

"I do not think you silly at all," he assured her. "I daresay you have passed delightful times in the country, and those charms are indelibly impressed on your mind."

"I have never been to the country in my life," she said with charming seriousness. "I was born in a large city, sent abroad to a French convent when I was nine years old, and returned but four months ago. The ignorance of the country-girl is ridiculous, but that of a city-girl is pitiful. If I should go to the country I should expect elevators, electric cars, and Red Riding Hood Wolves in the woods. The romantic and the mythical are absurdly confused in my mind with the real and actual."

"You have one thing right," he said with a smile.

She looked expectantly at him.

"It is the Wolf," he said with more gravity. "He is neither mythical nor romantic. He does exist. Sometimes one does not at a glance penetrate the disguise that he assumes; but he doffs his mask at the last."

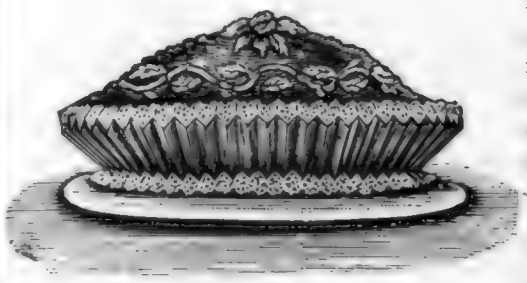
"After all," she replied lightly, "Red Riding Hood's Wolf is a much-abused offspring of fiction. I am quite sure that she first accosted him—women will do those things, you know—and he was merely courteous in asking to accompany her after that. Her hands were filled with the inevitable parcels peculiar to a shopping expedition; and in her dress-suit-case she probably was carrying to Grandmama some *paté de foie gras*, salted almonds and a roll. The Wolf was handsome in that tyrannical way which most women admire, and his savage nature allured instead of repelling her. Women are anomalous, you know. It was true that he had an engagement at his club, but pretty, unchaperoned girls did not often come his way, asking the right path to Grandmama's. Perhaps the scarlet hood had something to do with it, too. He was simply the average man and a victim to opportunities which he never attempted to avoid, but would instead embrace. As for the Wood-cutters, you see they did not move in his set. It was a matter of jealousy. They, too, were in love with Red Riding Hood, and so they deliberately set out to prove that all fascinating men are dangerous, in proportion to their looks. Grandmama was a wily old matchmaker. The woods that led to her house were mere empty shams of convention, which might easily bewilder any innocent-minded girl who was carrying

(Continued on page 47.)

SKIRTS IN SILK AND CLOTH.

(Described on page 53.)

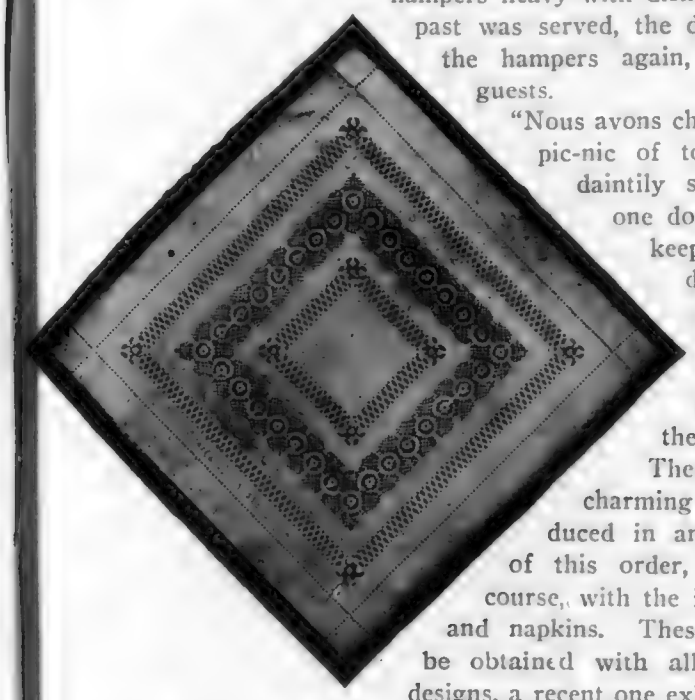
A COACHING PIC-NIC



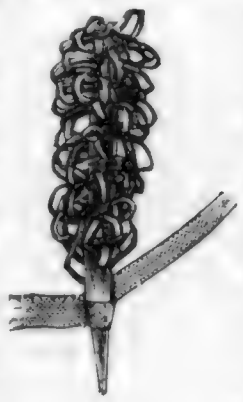
Now that spring is coming, despite the bard's dwelling on winter with its frost and rime, the usual planning for out-door pastimes is exigent.

Motor parties and coaching affairs offer perhaps the greatest latitude, in way of cleverness of detail, and in menu, and too, devoid of all formality as these functions are, they are readily popular and have become the accepted form of entertainment in the country.

The modern coaching pic-nic holds forth numerous advantages over its predecessor of a decade ago. The lunch was formerly carried in hampers heavy with dishes. And after the repast was served, the dishes were packed in the hampers again, to return with the guests.

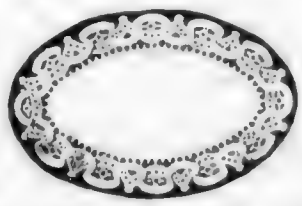


"Nous avons changez tout cela!" The pic-nic of to-day is vastly more daintily served, and if one does not wish to keep the paper dishes on which the collation is served, they can afford to throw them away.

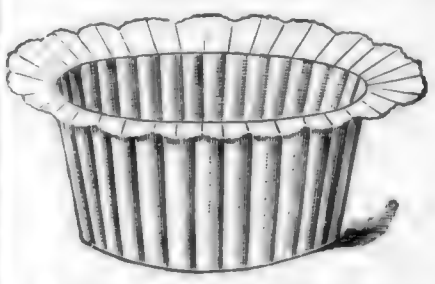


There could be charming features introduced in an April pic-nic of this order, beginning, of course, with the individual paper plates and napkins. These serviettes can now be obtained with all sorts of decorative designs, a recent one exhibiting hearts, spades, diamonds and clubs. Floral devices are always pretty, and in this instance would be in keeping with the woodland spirit of the day.

The collation may be as elaborated as desired, and there is a host of dainty receptacles for serving, including even ramilkins if canned soup or bouillon is numbered among the dishes, in Royal Worcester or other porcelain finish.



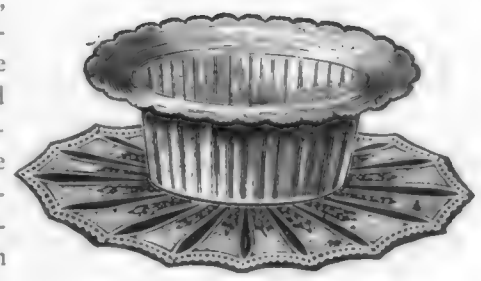
There is a pretty shaped paper dish with pinked edges which is suggested for the salad, and for the boned fowl and delectable sandwiches—of brown bread and butter, filled with cream cheese or white bread with filling of chopped olives, peanut butter, anchovies, dates or pimolas, or deviled fowl—there are oblong platters.



Indeed, the table appointments cannot be criticized, for the doilies are in clever imitation of the familiar Teneriffe linens, embroidered damask, or old English crochet, and the stuffed eggs may be garnished effectively with scarlet and white croquette frills. If fried chicken is one of the viands, fluffy little chop frills in white will garnish it very admirably.

A fanciful casserole may contain the pièce de resistance of this forest feast, a cake, and the tulip-shaped cups, flat or deep, with petals of red paper, will be excellent for the salted almonds, mints, or petit fours in general as taste dictates.

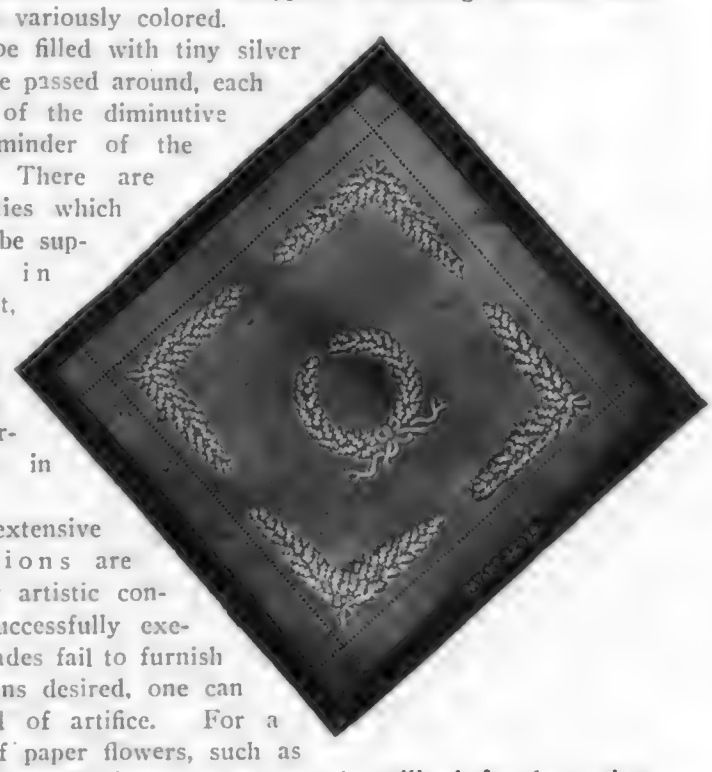
Tiny Tims, pimolas, or olives can be placed around in these devices, and the ices or ice-cream are daintily served in cups, shaped as lilies, with their star-like petals of fluted crêpe paper.



A bonbonnière, in form of a shield, and fashioned in reproduction of the United States flag, is another novelty offered, to be taken advantage of for this, or a future Fourth of July celebration.

Odd and artistic favors are easily procurable in various original shapes, and contribute largely to the amusement of the guests, as do the motley assortment of paper snappers containing mottoes and caps of all nations variously colored.

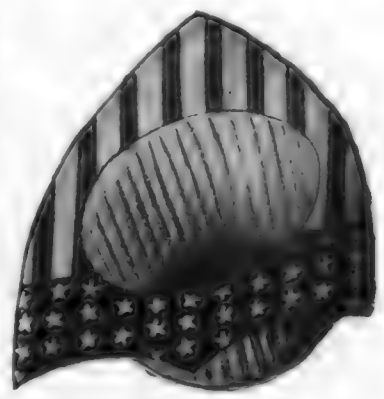
A good luck shoe filled with tiny silver horseshoes might be passed around, each guest taking one of the diminutive articles as a reminder of the coaching affair. There are other novelties which can readily be supplemented in place of it, however, and one need only exert personal taste in the matter.



If more extensive preparations are wished, any artistic conception may be successfully executed, and if the glades fail to furnish the floral decorations desired, one can depend on the aid of artifice. For a charming variety of paper flowers, such as roses, carnations, violets, daisies, et cetera, may be utilized, for decorating the table or the cloth if it is spread Bohemian fashion on the ground.

Scarlet devices are always effective for out-of-doors entertainments, and show radiantly against the background of earth, foliage and blue sky.

Often the assistance of the servants is entirely dispensed with and a delightfully informal method of waiting on one's self indulged in. It is the escape from rigid conventions and formalities as much as anything else that places the pic-nic so high among preferred summer pastimes, and everything in appointment and service should conserve to that atmosphere of freedom and comfort.



The simplest dish may be made the most attractive, properly served, and a dainty garnishing of paper flowers, or leaves, lends additional charm. It even seems more appetizing.

These paper dishes and receptacles for serving are not alone convenient and artistic, but serviceable as well, for if one does not wish to discard them after the meal, they may be cleaned with water, dried and kept for another similar affair. This is their main virtue.

THREE CHARMING DESIGNS FOR SAC FICHUS.

(Described on page 53.)

Eva Burridge
in "Florodora."

Blanche Walsh
as Maslova in the "Resurrection."

Bonnie Maginn
in "Mr. Blue Beard."

Scene From "The Jewel of Asia."

A Typical Scene From "The Darling of the Gods."

CLOTH TAILOR GOWNS.

(Described on pages 53 and 55.)

For correct ideas ask for "Les Parisiennes," the only reliable authority for tailor-made garments. Insist on your tailor having it.

Raising the Mortgage.

By MARION SACKETT.

"I WILL never do it, Dad. Never! I'll die first!" cried the young girl passionately, her dark-gray eyes aflame, the color coming and going in her sun-browned face, and her bosom rising and falling quickly.

The old farmer, warming himself in the last rays of the setting sun, straightened his bent form in his easy chair and laughed grimly.

"I guess that will be about the size of it, Norah; you will die of starvation if yer don't do it."

"Better that than marrying Steve Harding," answered his daughter. Then continuing more gently: "It's bad, I know, Father, about the mortgage, and I long to help you. It would be hard on you to give up the place now, when you have grown old. I'll do most anything to save it for you. But I can't marry Steve."

She hesitated, and then went on in a broken voice:

"My life's pretty hard; I've worked like a slave here since poor mother died, eight years ago. I am young, but I haven't had any pleasure. Farm work is terrible, Dad. No rest—no enjoyment; just digging—digging—from one day to another. It killed mother."

She caught her breath quickly and cried passionately:

"I wish to heaven it would kill me! And it is just a beautiful world, too! Great cities, full of life and people; fine churches, picture-galleries, opera-houses and theatres, where there are great singers. Men and women who wear diamonds and velvets. And only think, Dad, there are libraries where you can read books for nothing!"

Her great eyes darkened, and her voice trembled with emotion.

"I always loved story-books. Mother used to say I took after her in that way. And it ain't once in six months I get one here in the hills. My heart's broken when I think of it all. You know Steve don't care for anything but hard work and his tobacco and pipes."

Here the girl's voice sank almost to a whisper, and she turned her flushed face from her father's watchful eyes.

"Besides, I don't seem to care for him, Dad. I —I don't love him."

The old man grinned.

"Ye ain't got no cause to love him now. But that will come afterwards."

Then suddenly his voice changed, and he cried angrily:

"What have you ben lettin' Mr. Barrett stuff yer full with all this 'tomfoolery' that yer ben talkin' about? Opera-houses—theatres! Right down shameful places, all on them! Churches? Yer got one right near home that ain't half filled. Plenty room there for ye. He ought to be ashamed of himself, comin' here and tryin' to turn the head of a farmer-girl. Oh, I ain't no fool!" as Norah tried to interrupt him. "I kin see as fur into a hole as anyone. And I know that yer soft on that young feller. I expected some damn foolishness when I let him come here to board. Harding is worth six on him. Just because he wears fine duds and looks pretty, yer have sot yer heart onto him. But he don't want you. He got fine nursin' when he came here sick. And talk's cheap. Now he's well and is off to his home and business. He told me so this morning. Goin' to leave airly to-morrow."

He stopped suddenly, for there was something in Norah's face which stirred even his withered old heart.

"Mr. Barrett going—going—for good, Dad?"

"Yes, or for bad, dang him!"

Then he looked at the young face, grown pale and drawn, and said quite gently:

"Don't ye fret, Norah; Steve's waitin' for yer answer, and the minute you speak the word he'll lift the mortgage right off the farm, and ye can go on just the same. Steve's all right. He ain't got no high-falootin' airs, but his word is as good as the law, and he's saved money, and you an' he kin work the place for its worth. He'll come right here to live, and everything will be the same, and go all right."

He tried to get his lame and stiff old body out of his seat. Norah helped him.

"Yer understand?—in the same old way."

"Yes, Dad," the girl answered patiently.

He looked at her kindly.

"Prink up, Norah, child. Yer a good girl. I ain't got a word of complaint agin' ye—not one." And he went slowly away, whistling softly.

Norah looked after him. "In the same old way," she said, heavy tears falling down her cheeks. "Only working with a stone in my breast. Going, in the morning. I shall never see his face again; and I ain't nineteen yet, and so well and strong."

Then she threw herself on the grass, hiding her burning eyes upon her crossed arms.

"He was always kind to me, but nothing more. Father's right. He don't want me. But I can't help loving him. Can't help wishing I was dead. Oh, why can't I die?"

So broken was she by her grief and utter misery that she paid no attention to the sound of approaching footsteps.

"Norah!" said a friendly voice in great surprise.

She looked up quickly and sprang to her feet, trying to hide her tear-wet face.

"I did not hear you, Mr. Barrett," she said.

The young fellow looked at her, his handsome countenance full of kindly feeling.

"Why, Norah, I believe you are crying, and you're in trouble. Can I help you?"

"No," she answered softly. "You can't help me. No one can."

"I wish I might," said he. "My heart is full of gratitude. I shall not soon forget your patient nursing and care through this long summer. I am a well man, thanks to you, my little friend."

Then he put his hand in his breast-pocket and drew from it a gold locket. "See, Norah!" He opened and held it toward her.

"I have never spoken of this young lady, but she it is who has sent you this pretty trinket, with her picture within. She knows how good you have been to me and wishes you to understand how much she thanks you; for, Norah, we two young people love each other and will soon be man and wife—God willing. Look, is it not a charming face?"

Norah took the locket in her hands. "Yes," said she, "she's pretty."

"Then keep it, and some time I hope to bring her here to see you, and to breathe the air of these fine old hills. And now I must say good-bye, for I am to start for home very early."

He took her hand in his and drew her gently toward him, kissing her on the cheek.

"God bless and keep you, little girl. You have been a kind friend to me."

A moment after he was hidden from her sight by the gathering darkness.

Norah stood still; her heavy eyes fastened upon that fair, pictured face.

"Yes," she repeated quietly, "you are pretty, and he loves you."

Suddenly she tore with her hands at the soft earth at her feet, soon making an opening. Into it she laid the locket, covering it quickly and with feverish haste.

"That's your grave, and mine," she whispered.

Then she put her hand to her cheek and smoothed it caressingly. "That is where he kissed me—kissed me."

Half an hour later the kitchen-door was flung violently open and Norah stood before her father and Steve Harding, who were smoking there.

"Dad," she said hoarsely, "you can tell Steve Harding he can raise the mortgage."

The young, red-faced giant came quickly toward her.

"That's fine news, my girl, I've waited a long time to hear, he cried eagerly, and putting his great arms about her, stooped to kiss her cheek.

She tore herself from him, her face white with passion, her whole frame quivering.

"Don't you dare! I'll kill——!"

Then she sank into a chair, laughing weakly.

"I mean, Steve,—don't do that—just yet."

END.

NATTY TAILOR-MADE WAISTS.

(Described on page 55.)

CONCERNING THE "CONCEITED SEX."

By Luellen Teters.

A FAMILIAR axiom in physics is to the effect that two bodies cannot occupy the same space at the same time. This is a fact self-evident, which requires no demonstration.

The arrival of the New Woman must therefore mean the abdication of the long-reigning man. In all courtesy, by the precepts of convention taught us, some final God-speed is due the parting guest.

The Going Man is but an archetype of the much-familiar selfist, whom we have worshipped with a credulity surpassing that returned the golden calf of Baal.

It is not for supremacy that the New Woman is clamoring. As an ever-recurrent admonishment against whatever ambitions might be hers in that direction, are St. Paul's words to Timothy, in his First Epistle, concerning the equality of sexes: "I suffer not a woman to usurp authority over a man—for Adam was first formed, then Eve." She desires but an all-reaching manifestation of that equi-potency granted her in the civic franchise of suffrage.

Toward his struggling contemporary man has ever evinced an attitude of marked disapprobation which cannot be excused in that it is a gothicism born of wounded egotism.

Superiority is an abstract quality which cannot be estimated in stones nor by pounds. The excellence of a thoroughbred is not rated according to its strength. There are more significant and important features by which to determine its merit.

Mr. Walsh, in his article, "The Conceited Sex," in a past issue of the *North American Review*, parses the noun in his caption as follows:

Common,
third person,
singular number,
feminine gender,
independent case!

and, with a wave of the hand, he calmly disposes of his entire subject. He argues the equality of the sexes with himself, deciding the lonely discussion in conformity with his comfort.

Mr. Walsh asserts that women love to torture men as cats do mice, or as naughty children do flies. He grows conscious of his fallacious reasoning by pointing out the fact that his metaphor is incorrect, for "children are superior to flies, as are cats to mice." Mr. Walsh, however, leaves his argument unfinished, for he stops here.

As cats do love to torture mice, likewise do not canines enjoy tormenting felines? Which of us has not seen a dog "tree" a cat? Was it pussy's cruelty which forced it to a place of safety, or were there inherent qualities of brutality in Mr. Dog?

Likewise, if children torture flies, is there not an elder to punish the little ones?

Here must we plagiarize Mr. Walsh's words, and borrow his excuse, for in this comparison, too, is the metaphor "incorrect," for dogs are superior to cats, as is an elder to a child.

Mr. Walsh further interests himself in deciding the excellency of man over woman. With an accent peculiar to himself, he pronounces excellency "superiority," and makes "inferior" qualify his independent noun again. Superiority, however, we cannot estimate in pounds, or stones, for there are more significant and important means of measurement.

Sandow is a strong man, yet which one of his fellow-men would concede him supremacy therefor over himself?

Strength is no criterion of preëminence. Samson was a man of iron, who excelled in physical feats, but Delilah, *a woman*, proved his inferiority to her by overcoming him. Had he *undoubtedly* been her superior, he would have been proof against her inferior means of subjugation.

There has always been a Delilah to conquer every Samson, whose sole vulnerability did not ever lay in the unshaven locks marking the Nazarite.

Any relapse from a known duty is a voluntary confession of weakness. Weakness is but admitting the existence of some superior power. Eve proved herself the more subtle of the two by persuading Adam, contrary to his convictions, to eat of the fruit of the tree of life. By his final acquiescence he acknowledged her superiority over him.

Solomon was the greatest of wise men, yet his seven hundred wives, and three hundred concubines, proved his inferiority by alluring him from the religion of his fathers. For "he went after Ashtoreth, the goddess of the Zidonians, and after Milcon, the abomination of the Ammonites," and was drawn to idolatry.

In every instance in which man has relapsed from his convictions, his overthrow has been traced directly to the influence of some woman. The French, in their recognition of this truth, originated a proverb, *cherchez la femme* (find the woman), which is applied alike to civic or political downfalls of man. And by thus vanquishing man woman evidences her superiority over him, for the weaker must ever yield to the stronger. She exemplifies that doctrine which lays its foundation on the survival of the fittest.

Goliath was a giant, "whose height was six cubits and a span"—and "his spear's head weighed six hundred shekels of iron"—but a youth, a stripling, David, armed only with faith, slew him.

The Coming Woman has had too many Goliaths with which to combat, and the Going Man is not the least of these. But her armor need only be faith, in her own success, to completely subdue him.

No one is in such a state of perfectibility as not to desire further instruction. The flights which woman has attempted are mere evidences of the erudition for which she thirsts.

The retiring ruler objects to her con-vicinity merely because he fears she will thereby trespass on his own estate.

He has ever regarded himself as a thing of sacerdotal prerogatives, whom one must approach *divoto*. The oath of canonic allegiance he will swear to none but himself. And yet he would only have strengthened his own cause had he but formed an open confederacy with his opponent, for therein he would have merely lent her his protection, while saving his own individuality from the eradication which now threatens it.

(Continued on page 25.)

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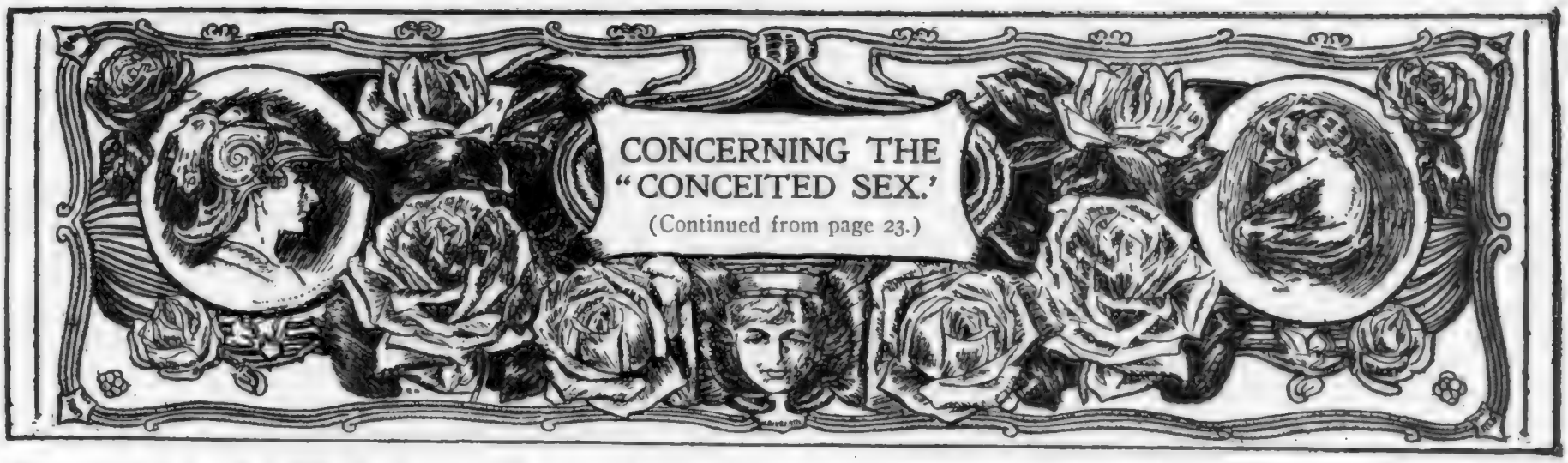
NOVELTIES FOR THE PROMENADE.

(Described on page 55.)



(Continued from page 23.)

Finding that he cannot impede her advance, the Going Man furls his threadbare banner of Excelsior, with which he thought to frighten the weaker woman away from the heights, and reluctantly retreats—not, however, without a final attempt to disconcert her.

He raises a hue and cry in protestation against the Evadnes and Marie Bashkirtseffs as being totally unfit for the duties and responsibilities of maternity, which he limits as woman's only sphere.

Mr. Shaw, in his "Quintessence of Ibsenism," takes up his cudgels in defense of this impeachment. What is a woman's sphere? The latter word is capable of some little contortion—it can be the "extension of a general conception," which would give her unlimited province. Her circuit of action is laid down as if it were a region of governmental boundaries and known meridians. And, indeed, it might as well be, for therein would be more license permitted her than in her diminutive orbit as it really exists.

One of the abdicating monarch's subjects says that in entering the lists with man, woman not only usurps his place as bread-winner, but commits the grosser flagrance of forgetting her sole mission in life—that of bearing children!

It is a well-corroborated fact that the thoroughbred of greatest speed is the mare. And yet, racing was evidently not the purpose for which Nature created her. Why should she not direct her energies toward successfully ploughing the fields, and increasing the equine population? The Going Man desires to disfranchise his wife with the yoke of household cares. But the animal has the advantage in that it is carefully trained and developed—which is but higher education in its plane,—while the less fortunate woman must stifle her aspirations at home and instead of a diëgesis on the Cyrenaic school of Aristippus, she must submit to her lord and master an itemized account of the current household expenses, or expound dogmatically to him why little Willie needs new shoes and stockings. She loses her identity in that of her husband, while the mare doubtless enjoys a reputation of its own as Maud S., or Flying Jib. The Going Man has never attempted to reconcile such homologous comparisons, preferring to avoid the issue by taking refuge in that moth-eaten divarication, that woman is "out of her sphere when occupying herself with aught but domesticity." He would like to frame every woman in a figurative kitchen, forgetting that the finest pictures grace the drawing-room, or the gallery. Suggestions as to his density fail to permeate the lethargy which is habitual with him, and he blandly prophecies for the future that which is fast incroaching on the past, priding himself the while on his acute powers of perception.

The New Woman has so long been the target for divers missiles of odium and obloquy resulting from man's adherence to certain useless social figments, that she is now disappointed if the arrow is not sent; for she has had then the inconvenience of buckling on her armor without the zest of an encounter to justify it.

But when he shoots his arrow, the archer ignores the fact that not all womankind are Evadnes, and Marie Bashkirtseffs; nor are they Ouida's omni-present "cow-women."

People are analogous to mathematics.

A certain problem may be solved by a certain rule, but that does not insure the solution of all examples by that same method. We must have rules in organism as well as in the sciences, if for nought else than for the greater pleasure of proving them fallacious. But, to establish a rule, we must first verify it. Which one of us would think to solve an example in plain Addition by the Rule of Three, or compute logarithms by Subtraction? And yet, followers of a fixed school of pseudo-savants explain the entire complexity of femininity by the intricacies of a young journalist, exposed to a gaping public through her diary. Not every soil produces the same flower. We do not expect to find the lotus lily in Maine, nor do we search for cornflowers along the banks of the Nile.

It has been a sort of incurable epidemy, with the Withdrawing Man, to shield his own vulnerability by attracting all attention to woman's armor, in questioning her domi-culture. But he forgets that his sex has its Rousseaus and Byrons, and Shelleys, concerning whom woman can put a similar interrogation. We could no more conceive of Marie Bashkirtseff mending the proverbial stocking for a legion of little ones around her hearth than we could imagine the versatile, satirical Byron trotting an offspring on his knee to Danbury Cross. We would much prefer her pictures, despite the fact that hosiery-mending has become one of the fine arts. Likewise would we choose Byron's verses to any nursery entertainment he could offer us. It would require a veritable feat of the intellect to conjure him before one as sitting under his sprouting vine and elaborations of fig-trees, without jumping to the ultimatum of fantasy, by having him amuse the child in the bargain.

This is domesticity.

Who would attempt to graft a potato sprout with a lily bulb? A like method of grafting is trying to be introduced by these same pseudo-savants, on heteroclitic organisms, and a flood of opprobriums is emitted on the bulb because of the experiment's non-success.

The Rousseaus and Byrons are a good equilibrium for the types of the Maries and Evadnes, with one signal anachronism: the simile, though applicable, is incorrect, for neither Rousseau nor Byron were ascetics.

Junius tells us that when the historian cannot give patterns to imitate, he must give examples to deter. But despite the warnings of hybrids with which all masculinity teems, the Going Man, dense in the veil of obtusion which adheres to him, retires as he came.

He has ever suffered more from his own idiopathies than from any prevalence of feminine fevers of antagonism.

From constant efforts at demolishing woman's various rising structures, he has become an iconoclast, of feeble, evanescent fame, whose time is of diurnal length. We can each tear down the building of another, but there is an alarming paucity of carpenters among us.

The Going Man will finally abdicate his pedestal, and with a last look at the royal ephemerides, will be surprised to find therein no epoch regarding himself but the trivial date of his birth.

FASHIONS IN COIFFURES AND ACCESSORIES.

THE COMING OF KING COPHETUA.

By Luellen Teters.

(Continued from April Number.)

"You must not go with me," she said, when they were without; the snow was coming down in feathery clouds and seemed to separate them from the people passing. It lay in heavy masses on her big felt hat, under which her eyes looked at him sweet and starry. He drank it greedily in, so long had he been cheated and starved. In such a tension were his nerves that he felt at a word he would break down.

"I shall go," he declared at last, finding his voice. "You cannot put me off any longer, Marion."

"You may write to me instead," she cried hurriedly. "But, oh, don't come."

He caught her hand in his.

"Dearest, I am coming. Do you know what these past two weeks have been to me? Not to have seen you or heard your voice? It was my purgatory on earth for my past. Don't forbid my coming." The anguish in his voice smote her and Valdare walked on by her side.

Once at her gate she paused again, extending her hand to say good-bye.

"I must say goodnight now," she said, strangely. "I have——"

"But I am coming in," he interrupted her with authority, pushing open the gate, "whether you want me or not."

"You may write to me," she cried, with tears in her voice. "It is not to everyone that I give that privilege."

"I am coming in," he repeated, and opened the door for her to enter. And once within the little dingy room he saw why she had not wished him to come and he felt sorry that he had not spared her that much; for the piano was gone, with some of the furniture, and in the feeble attempts to fill the vacuum he read much. He seated himself and she took the one other chair that the room contained. Suddenly she burst into tears and with one step Valdare was at her side.

"Marion," he said, drawing her to him, "I came here to ask you to marry me, despite what has fallen me lately—for practically I have been single all these years. I love you, you know it; it must have been from the first, for ever since then I have thought of nothing else. You know what my life has been—that it might have been different if I had known the love of a true woman you know as well as I. I ask you to help me now. I need your love——"

"It is Cophetua and the beggar-maid——" she sobbed.

"I come as a man comes to the woman he adores," he cried fiercely, "and if there be any elevation it will be you who raise me to the highest pinnacle of joy by letting me worship you."

"I am not educated," she went on, "I am boorish—poverty has made me suspicious, and it is quite probable that I would not know how to act at a reception even. Why not go down the street and find another who——"

"I want you," he broke in, "for I love you."

She turned abruptly and jumped to her feet in a sudden revolution of feeling. Her eyes were clouded with her recent grief, and blazing. It seemed to her unreasonable mind that he was the impersonation of that which had been denied her all of these years, and an unnatural fury took possession of her.

"And I—hate you," she cried angrily. "You have made me feel my poverty as only the rich can with the poor. I have never encouraged you to this declaration, you know. I have shunned you instead. And now you come to me and offer me a heart that has exhausted every emotion and a well-filled purse for me. As you said yourself, it is always your money. Is it not so? Why, sir, my palm is clean; would I exchange it for an unclean one? You would be getting more than I in the barter. You admit that your life has not been what it should be—well, mine has, and until I stand where you do, until I have experienced what you have, there can be no talk of exchange between us. There is always your past to threaten your happiness. If I, the woman, had a past, even though I loved you, you would not take me. I am merely reversing the conditions. I refuse to take you."

"It is fit that a man should know these things," he retorted hotly. "Then we know from what to protect our women. It is through experience that we can save them. I hate to hear you say those things, Marion; you speak as a child in your innocence, and I pray to heaven that it will always be so. I will not try to exculpate myself at the expense of others, but I am positive that I am not so degraded as some others."

"But I refuse you," she cried excitedly. "Don't you understand? I don't love you, and if I consented to your offer, don't you see that it would take a mighty love, a love that would surge over my entire being, to take you as you are. O, can't you see it?" Valdare bowed his head as if overcome, and she could see that he was trying to master his feelings sufficiently to speak. Finally he raised his head, and the countenance on which her eyes fell was pale and distorted.

"I am not going to say that you have broken my heart"—his voice was husky and unsteady; "it would be taking refuge in weakness. You can never know what I feel. But so peculiarly constructed are we humans and such slaves to convention, that instead of going to the dogs, as the average man standing where I now do would do, I expect that I shall go down town to my club, just as I have done the one hundred and thirty nights that I have been here, and it is probable that I shall play billiards as usual again." He extended his hand, and she noticed that it was trembling. "I shall not see you again," he went on, more firmly, "and if you could see into my heart, you would know what that meant to me. I do not want to reproach you, dear—but if only it had been different——" His voice broke altogether, and with a pressure of her hand in his, Valdare had gone. And Marion put her hands over her eyes and cried; but he whom her grief would have overjoyed was far down the street, and she knew that the door had closed on the romance of her life.

It was through Mrs. Waring's influence that Marion obtained a position in one of the grammar schools, and her small salary was a veritable god-send to the family in their straitened condition.

In the dreary routine of school-work Marion endeavored to stifle whatever thoughts and regrets she may have had regarding Valdare, but she was forced to acknowledge to herself more than once that she missed him—not his tender messages of flowers, books and music, but the man himself with his considerate ways, bespeaking the true gentleman in a way that no superficial polish could. And sometimes in the evening, worn out and discouraged by her day's work, some sweet, unbidden thought, or a word that he said, would come to her, flooding her very soul with a joy so intense that it was painful, and angry with herself at her helplessness to oppose its mad rush over her saner judgment, she would endeavor to throw off the spell by reminding herself of his past life, and call herself bitter names. One warm, languorous day Mrs. Waring drove out and insisted that the girl should spend her spring vacation with her.

"I am so lonely," she pleaded, so Marion returned with her for a delightful week of idleness and rest. Their life was one of mild enjoyment, rounded to driving, an occasional concert, or an evening at the theater in the box of one of Mrs. Waring's many friends. Its simplicity charmed the girl, who regarded its slightest detail as dissipation.

The two women dallied over a late breakfast one morning, which Phyllis had served on the vine-screened piazza. Summer had not yet come, although its premonition could be felt in the warm breeze that rustled the vines, and already the jonquils and crocuses were giving way to heavy half-opened spikes of white and purple lilacs, whose faint, green foliage bordered the driveway. A big bowl of hyacinths on the table filled the air with their rich odor; somewhere

(*Continued on page 29.*)

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ATTRACTIVE SPRING TOILETTES.

(Described on page 55.)

THE COMING OF KING COPHETUA.

By Luellen Teters.

(Continued from page 27.)

a bird was singing in broken, uncertain notes; and all, the bird's song, the thrill of spring and the flowers, stirred the girl's starved senses with an indefinable sensation half pleasure, half pain, for joy borders on sorrow. Its vague, sweet emotion was yet pulsing within her when a half-smothered exclamation from Mrs. Waring attracted her attention.

"What is it now?" she asked, familiar with her friend's acute compassion for victims of street-car accidents, drownings or mysterious disappearances.

"Only listen," Mrs. Waring cried, with excitement. "Valdare has lost his money. He had invested it, it appears from this, in a mining syndicate, and every dollar has been used by the treasurer, who has fled."

Marion stared at her stupidly.

"Oh, you must write to him," she said breathlessly. "I am so glad—that hateful money—oh, do write and tell him—won't you?"

Mrs. Waring gave her a long look.

"Marion," she said sternly, "I always thought that you had something to do with his going off so unceremoniously as he did last winter. And if it rests with you, it would never do for us to write him that, unless you are sure that you mean it."

The girl flushed scarlet.

"I—I think that I mean it," she said quietly. "I—I never really disliked him; it was his dreadful past, and his money. He seemed to think that he could buy anything he desired, me included. I am glad it has gone now." Mrs. Waring was silent.

"And—his past?" she asked in a queer voice.

"I can forgive that," Marion said in a low voice.

"You are a true woman, dear." Mrs. Waring crossed the piazza and kissed her.

Several evenings later they were sitting in the library, with the shades carefully drawn and a wood fire smoldering on the hearth. For the sudden warmth had been folowed by a last reminder of winter in the drizzling rain that had set in. Through the half-opened windows the beaten fragrance of the jonquils rushed refreshingly in and the rain splashed without on the sward in a soothing, gentle accompaniment to their intermittent conversation. A peal of the door-bell reverberated loudly throughout the house. Mrs. Waring rose hastily to her feet.

"It is probably my lawyer, Marion," she said from the threshold of the room as she took flight. "If so, Phyllis can tell him that I will be down directly." She rustled out, but not beyond the folds of the portières, and from the intent look on her face it did not seem as if it were her lawyer whom she expected to enter.

Marion did not glance up until she heard a step in the room, for lawyers were a common occurrence at Mrs. Waring's, and when at last she coldly looked at the intruder, she foolishly turned red and white by turns; for Valdare, with eager, questioning eyes, stood before her. Half-startled, she caught at a table for support, and swaying at her grasp, for one second it tipped the shaded lamp dangerously near the edge. With a quick movement he caught it, and placed it firmly on the table again.

"I have come back—to stay," he said, his breathing hurried from her escape from danger, "unless you bid me go again." With downcast eyes she remained before him; he could see her throat rising and falling with her breath, and she pressed her hands nervously in the old familiar way that he remembered so well. He stepped resolutely to her, and took her fluttering hands in his big strong ones; and even by that little action her foolish pride weakened, and she raised her eyes to his.

"You may stay——" she whispered "But—if you had not lost your hateful money you could never have come——"

"But I have lost no money," Valdare cried in surprise; "that was another Valdare, no kith nor kin of mine even." He stopped, dismayed at the peculiar change in her manner.

"Now once and for all," he said, excitedly, "let there be an understanding between us. I have not lost any money—on the contrary, I am a little richer; and I will tell you frankly that I fear you would not approve of the methods in which I increased my wealth, for I have sought every means to forget you—with this result, that I cannot keep away from you. For the last time, will you answer my question—will you marry me?"

"I—I have made a mistake," she said, feebly smiling; "it must be the other Mr. Valdare that I love—you may go——"

Valdare caught her fast by the wrists.

"You do like me," he said sternly. "You can't deny that."

The quick tears rushed to her eyes.

"I am a brute to make you cry," he said gently; "and since you wish it, but not that I want to, for dear heaven knows what my life will be without you, I will go——"

Mrs. Waring could control her agitation no longer, and ran upstairs to her room, which suddenly struck her as being cheerless and lonely; and Marion, coming up later, found her silently weeping over some old love-letters.

"You poor dear woman," she cried brokenly; and Mrs. Waring, with the peculiar intuition of her sex, knew that after all Valdare would not go away again.

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(Described on page 55.)

"SHOP TALK."

THAT

Blue is to be the favorite color for early spring and summer.

THAT

Long chains of yellow coral are close rivals of the familiar pink strands now so popular.

THAT

Antique and Cluny laces will be lavishly used on gowns of silk, wool and cotton, in natural and dyed colors, with French knots.

THAT

The new taffeta Rongeant will be the ultra-smart fabric for natty shirt-waist suits, trimmed in plain taffeta, and worn with Swiss collar and cuff sets.

THAT

Pongees will be exceedingly stylish for general wear, and there are some new laces made expressly for their decoration that combine pale blue or pink silk with the lace, which is of the same pongee color. Plaits and shirrings will characterize these gowns, most of which will be made to just reach the floor.

THAT

The new parasols for spring are of the Dresden coloring, all with natural-wood handles. Solid colors are held out for Summer, and scarlet, pale blue and green are eminently correct. One royal-blue parasol recently exhibited for wear with a blue taffeta Rongeant shirt-waist suit had a fetching border to the depth of six inches, of white patterned with huge blue dots. A pale-green parasol of surah twill was selected for a tub gown of Nile-green linen fancified with Cluny lace. Linens, by the way, will be selected in preference to most silks this season, but it must be confessed that unless one is in a cool climate, these gowns are uncomfortably warm.

THAT

Lace mitts will be worn more than ever this year, and the white taffeta silk glove will be correct as well. Colored silk mitts are shown, too, and elderly ladies will wear those in black, of quiet lace patterns and neat designs.

THAT

Belts are either extremely narrow, decorated with jet, cut steel or embroidery, or they are in deep girdle or crush effect. Black continues to be worn in preference to all else in satin, or jetted.

THAT

Fashionable petticoats are made of Swiss taffeta, lengthened by deep white or black net flounces wrought with a scroll pattern in ruching of the silk. Gun-metal gray is a popular color for street wear, but for the summer gown the white petticoat will be used exclusively in preference to colors.

THAT

Although the shopkeepers offer a tempting array of polka dots in beautiful blue colors, the dot being of various sizes, the smart design this year is of small plaids, some of which are polka-dotted as well.

THAT

Black silk, or lisle open-work stockings are now displayed, embroidered on the ankle with white silk flowers. Some attractive styles are shown in colored decorations, but unless one prefers all black, she had best avoid all except the dainty white designs.

THAT

White stockings will be worn more than ever this season, and to be thoroughly in style the shoes should be white oxfords, in duck or suéde.

THAT

Piqué has been somewhat deposed by colored linens, yet many admirers still cling to it. Separate skirts, fancified with strappings and huge pearl buttons, are made of this material, and shirt-waists for wear on cool days and for golf.

THAT

Organdy gowns show dainty and picturesque sleeves fashioned in elbow length, completed with an accordion plaited frill in graduated depth. This gives a charming, fluffy appearance to the construction, which is particularly desirable in these transparent and thin-meshed fabrics.

THAT

The most fashionable stone at present, outside of diamonds, of course, is yellow topaz. Some evidences of wonderful beauty in cluster designs are to be had, set with diamonds.

THAT

There are innumerable charming devices for the coiffure available, in flowers constructed of ribbon with yellow pistils, or in tulle or spangles. One of the prettiest recently noticed was a white butterfly of silvered gauze, the wings set with glittering rhinestone or crystal dew-drops.

THAT

Veils command serious attention nowadays, and the thinnest of meshes only are worn over the face. These, worn so as to extend just to the mouth, are vulgarly distinguished by the name of "nose-veils."

THAT

Gowns intended for exclusive wear will be made with generous sweeps, and lie fully two feet or more on the floor. A few have trains.

THAT

Pompadour ribbons will be extensively used for sashes, and make pretty accessories for dimity, Swiss and other cotton creations.

♣ ♣ ♣

A POINT FOR DRESSMAKERS.

Plain and fancy machine stitching continues to play an important part in the spring costumes. Tailor-made suits invariably are finished by one or more rows of stitching. We have had many complaints from dressmakers who say they cannot find at the stores the silk needed for this particular work. The trouble is probably they do not know what to call for. The best dressmakers are using a strong silk of special spin and twist. This comes in ¼-ounce spools, in all colors, and a very popular brand is that made by the famous Corticelli Silk Mills, and is called Corticelli Stitching Silk. If you will ask your storekeeper for Corticeli Stitching Silk, size "D," you will get the exact thing which is required to give the proper finish for this machine stitching.

DARKEN YOUR GRAY HAIR

DUBY'S OZARK HERBS

DUBY'S OZARK HERBS restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs and flowers. It costs **ONLY 25 CENTS TO MAKE ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail for 25 cents.
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MME. CAROLINE'S whole treatment for $1.00 to all Ladies that have never used her wonderful Ne Plus Ultra Face Beautifier and flesh food.

There are so many injurious and useless preparations sold that I feel I must give Ladies a fair chance for little money to try the only reliable Wrinkle Remover, and permanent Face Beautifier. I warrant the complete removal of liver spots, freckles, tan, pimples and wrinkles.

I am the sole and exclusive agent for the Parisian Royal Windsor Gray Hair Restorer in America. It is not a dye. You are not obliged to select from 8 or 9 shades, a color that will never match your hair. I am certain that there are over 150 different shades, and my wonderful Hair Restorer restores them all if it is only applied to the gray roots, it also restores bleached or faded hair and promotes a new growth. Sealed circulars and testimonials mailed free to any address.
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$1,000 FORFEIT UP. Beyara Never Fails.

BEYARA has been in universal use for years in Syria, Asia, where certain religious customs require the hair to be extirpated from the body. Beyara is prepared from the Syrian formulæ by a veteran chemist, and is now offered for the relief of those in this country who are troubled with superfluous hair on **Face, Neck, Arms,** or other parts of the body. In no case does Beyara produce more gratifying results than where everything else has failed.

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Full Size Package of Beyara FREE.

Don't delay in writing to us. Be the first from your locality. Attractive Terms to Agents. Ladies only.
THE BEYARA CO., 238 Albany Building, Cincinnati, Ohio.

SEVERE TAILOR STYLES.

(Described on page 55.)

"POCKET HANDKERCHIEF YARDS."

SUCH is the name that a clever writer in the *Mayflower* gives the cramped allotments in our city yards; and when one considers the economic proportions, surely it is not a misnomer.

But that little space of green, how precious it is, how greatly appreciated by those of us compelled to live shut up in the city! It is the inspiration of our better deeds, the reward of a day's sacrifices and tribulations.

There are so few flowers appropriate for its small space. One doesn't wish this toy garden to be a thing of brambles and tangles. Tub and pot plants are all right for the veranda or corridors, but here every inch counts and we must utilize it to our best possible advantage.

Roses are highly advocated for culture here, especially American Beauties, or species of tea-roses, and other hardy flowers. Have the roses either in a circular bed by themselves or edging the narrow walk, which indeed is most necessary if one really wishes to enjoy her garden—for that solitary pacing in the cool, starlit evening, with the sweet incense of the roses heavy on the air, calms the inward restlessness, the little discontents of the day, as no other panacea could do.

Cannas and caladiums, flashy, substantial and pretty, may fill the empty corners, which should be so remedied if possible.

The sward, what little there be of it, should be thick and mowed often enough to be kept firm and velvety.

The main body of a small lawn should never be ruined by planting shrubs on it. Group the larger products in the back, put sweet pease by the fence that separates your lot from that of your neighbor's, and after your roses have been located, take some of the remaining space for some of the good, old-fashioned flowers our grandmothers loved—bleeding-hearts, chimney pinks, four-o'clocks, sweet alyssum, and pansies.

These simple flowers deserve an exalted place of their own, not alone for their dainty fragrance, but, too, for their being easy of culture.

A pocket-handkerchief yard may be made as dainty as one could wish, or as boldly gay as desired. But whatever you may wish it, at all events make it original and in keeping with its name.

♣ ♣ ♣

SHRUBS SUITABLE FOR HEDGES.

A feature of modern landscape gardening is the use of ornamental shrubs, especially for country places.

For the so-called hedges that are really screens, and not designed to serve the purpose of a real fence, almost any bushy shrub will answer. These screens are useful to shut out of sight backyards, vegetable gardens, etc. Philadelphus makes a tall hedge, but a beautiful one when it is in bloom. Althea is liked even better, because so long in bloom. Hawthorn, Tamarix, Lonicera and Spireas Van Houttei and Thunbergi are good hedge shrubs. In the extreme North, where the lilac obtains its best development, a thick, tall hedge of these in many colors is a grand sight when in full bloom.

Shrubs for a hedge need closer planting than for shrubbery clumps. Plant them as close as 2 or 2½ feet apart. *Citrus trifoliata* needs to be planted 1½ feet apart for hedges. Privet will stand more untoward conditions than any other one shrub, and yet look well. It will stand dust, high winds, ground as dry as a bone, shade, sun or floods of water. Its dark, shining foliage is all but evergreen. While hardy, it will not stand the extreme cold that Cydonia will, and as the latter also endures hardships well, it is best for extremely cold climates. *Citrus trifoliata* is doubtfully hardy north of the South Central States, but it is a treasure where it succeeds. This is the most beautiful hedge plant of the lot, horribly thorny, but handsome in habit, leaf, flower and fruit.

Privet can be kept as low as 18 inches in height by repeated shearings, or allowed to grow to several feet in height. *Citrus trifoliata* is usually kept to a height of 3 or 4 feet. After the leaves fall in November, cut back Citrus. Cut them to a height of one foot the second season, 2 feet the third season, and so on until the preferred height is reached, then keep it there. Cydonia Japonica can easily be kept to a medium height by severe shearing. Hedges designed to serve as screens are pruned only enough to keep the shrubs of somewhat uniform height.

The culture of shrubs is simple enough if one goes at it in the right way. There have been thousands of women who have set out small shrub slips by the aid of a case-knife only. Judge for yourself of the width and depth of the bed that contained them. There have been tens of thousands of men who have taken the trouble to spade up a bed for their shrubs and then nullified it by setting them out in the upturned earth, clay, gravel, sand, hardpan, or whatever it was, without a teaspoonful of richer earth or of fertilizer to supply food to the hungry roots planted there. These are good examples of how *not* to plant shrubs.

Here is the right way to do. Dig for each shrub a deep square, not less than two feet each way. Do not attempt to do this with a hoe. A hoe is a mere surface tickler. Use a spade. Or if the gardener is a petticoated one, let her use a light mattock or grubbing hoe that will cleave the earth deeply with half the muscular exertion that an ordinary hoe would cause her.

♣ ♣ ♣

BRIDAL CUSTOMS.

Superstitions for the Wedding Day.

ON awaking on your wedding day, step up on a chair or box first before you step down, and you will rise in the world.

* * *

Whatever color your eyes first alight on will be symbolic of your married life. Blue, true; pink, roseate; yellow, jealousy; white, even and uneventful; black, widowhood; red, a gay life; green, restlessness and discontent. This must be wholly involuntary, and the eyes fall unconciously on the color.

* * *

In putting on the wedding stockings and slippers, put the right on first. Follow the superstition,

"Something old and something new,
Something borrowed and something blue,"

and you will be happy in your choice.

"Happy the bride that the sun shines on," is another saying.

* * *

In dressing for the ceremony, use new pins; after the wedding, throw them all away, for it is unlucky for anyone to use the pins the bride used.

* * *

Never put a stitch in your wedding clothes. "A tear for every stitch," the French tell us.

* * *

If a cock crows at or near the door on the wedding morn, so will honor and fame be yours. If a cat crosses your path, treachery and unhappiness will come. A dog brings fidelity and conjugal felicity.

* * *

The custom of throwing old shoes after the bridal couple is universally indulged in. Rice originally had the significance of "sowing the seed for future happiness." It is used promiscuously now at weddings, for jokes as well as omens.

* * *

The bride should enter her husband's home with the right foot first. This is supposed to prophecy her entrance into his life with good luck and happiness.

* * *

At the wedding feast, the cake is cut first by the bride, and the toast made to her. On departing, she throws her bouquet away, and lucky is the bridesmaid that catches it, for she will be a bride of the year.

CHILD LOST for 15 years. Stolen from the cradle—She was told who and where parents lived by ZEMINDAR, Great Hindu Seer, who foretells correctly Private Affairs, Business, and cure for the sick. Full particulars 2c. Box P, 245 Saratoga, N. Y.

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has been used by Millions of Mothers for their children while Teething for over Fifty Years. It soothes the child, softens the gums, allays all pain, cures wind colic and is the best remedy for diarrhœa.
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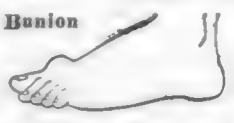
132-136 Clark St. cor. Madison, Chicago, Ill.
Visitors cordially invited to call.

A Bunion  Cured
BE YOUR OWN CHIRODOPIST. We have a handsome 20-page illustrated booklet on "How to have Easy, Healthy, Shapely Feet," which we will mail to any address for a 2c stamp. Bunions CAN be cured. The booklet tells you how to do it in your own home without cutting and without the slightest inconvenience. It also tells about the prevention and removal of corns, ingrowing toe nails and the treatment of all kinds of foot troubles.
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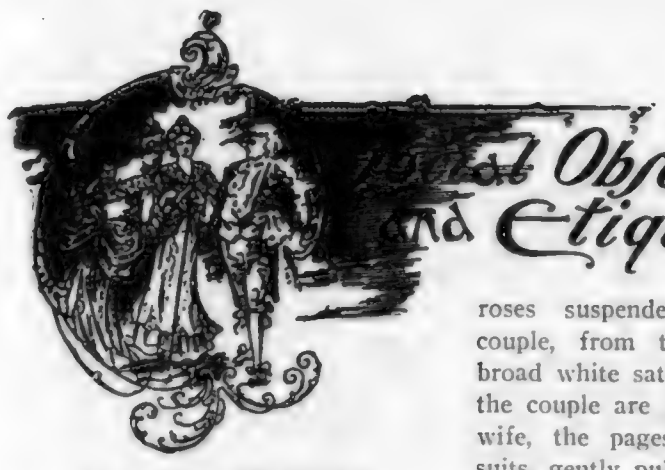
PRETTY NEGLIGÉS.

(Described on page 55.)



EASTER WEDDINGS.

EASTER week seems to be the accepted time for weddings, judging by the number of such ceremonies that occur then. And since the idea has taken hold in every community, we have come to delegate that period to the consummation of marriages in general.

If one does not care for the pomp and ceremony of a church wedding, she can then decide on some pretty variation for a home wedding.

At church, the ushers precede the bridal party, two by two, followed by the four, six, or eight bridesmaids.

The maid of honor, or ring-bearer, whichever has been decided on, walks in front of the bride, who leans on her father's arm. If a page is included in the bridal party, his duty is to hold out the train at its fullest length, and generally his costume is of satin or velvet in some picturesque style.

At the chancel, the groom, attended by the best man, steps forward and from her father's hand receives his bride. The page places a white satin *prieu-deux* before the altar and the bride and groom sink on their knees to receive the preliminary blessing. The Episcopal service is described here, which ceremony now obtains generally for marriages.

Broad white satin ribbons separate the pews intended for the relatives of the bride and groom from the seats for the guests; and a dainty decoration is sometimes used instead in garlands of pink and white roses.

A pink-and-white wedding is most appropriate for Easter, that time of spiritual rejoicing. The altar may be screened entirely with white roses *en masse*, with the bride's and groom's initials in pink roses in the center. Palms or delicate wreaths of smilax are used for the green. If there are pillars, encircle them with wreaths of roses, tied with broad pink and white ribbons. The bridesmaids should be dressed in pink, and their flat, broad-brimmed hats may bear garlands of roses. The bride's white toilette is thus well contrasted.

The page, in white satin with powdered hair, or wig, precedes the bride and her father, and carries on his arm a white or yellow basket from which he scatters rose-leaves for the path of the bride. These leaves are mixed, nowadays, owing to the scarcity of roses, being of artificial and natural leaves.

When there are two pages, a pretty custom is to have a bell of white roses suspended over the bridal couple, from two sides of which broad white satin ribbons hang. As the couple are pronounced man and wife, the pages, in white courtier suits, gently pull the ribbons, and a shower of pink rose-leaves fall on their bowed heads.

A vested choir accompanies most all church ceremonies now. Besides the secular numbers usually rendered during the ceremony, solos of the bride's favorite songs are softly sung, and lend additional charm to the wedding. When this is impossible, the organist accompanies the entire ceremony, with some selected piece.

INTRODUCING BY LETTER.

Letters of introduction are a great factor in social life, and have often an important bearing on the lives of those who present them.

There are, we might say, various descriptions of such letters; those that are given for purely social reasons, to make the time pass pleasantly in foreign cities and towns; or those that are for a different motive, to help young men or women on in any particular career they may have chosen for themselves.

Social introductions made by letter are usually given direct; that is, to those persons by whom they have been requested. When they relate to furthering personal interest, they are not infrequently given through a third person—that is to say, the person who asks for them is unknown to the one able to give them, and is approached through a mutual friend.

So much trouble and kind consideration is seldom or never shown as regards casual social introductions for those on the wing, but when benefits of any nature can be conferred by the exercise of a little friendly persuasion, it is most readily given, and much gratitude is earned by these kindly actions on the part of those who ask for and those who give these letters.

It is a difficult and delicate matter to write a letter of introduction concerning a stranger, however well that stranger may be known to the one who has requested the introduction. To render it of value an explicit account of the one to be thus introduced should be given, and the why and the wherefore of the introduction being made.

This can be much more effectively done by letter than by a social introduction made between the two, as an introduction of any practical use could not follow on so slight an acquaintance, whereas, if made on the strength of a long friendship and personal knowledge, it would have far more weight with the recipient of the letter whose interest is claimed

(Continued in June number.)

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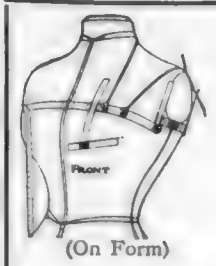
The Knowledge How to Possess It

YOURS FOR THE ASKING

Would you have a form second to none, perfectly free from all scrawny and hollow places, and a bust as full, plump and firm as you could desire? You may easily obtain these inestimable blessings if you write to **Mme. Hastings,** the marvelously successful **Form and Face Specialist** of Chicago, for her famous system of development, a discovery which vigorously stimulates the developing forces of nature and makes plump all the flat and sunken places and which creates the most fascinating and beautiful curves. **It enlarges the bust measure 6 inches** and makes the arms and neck round and plump. The **Nadine** system is the one praised so highly by leading society women everywhere. It is perfectly harmless and failure is unknown. **Special Instructions are given to thin women to gain 15 to 30lbs. more in weight and round out the entire form.** While using this treatment you will receive constant care by mail until you are **entirely developed.** Prominent physicians highly endorse and prescribe it because of its great superiority over everything else known for physical development. Upon request and a stamp for postage, a package, sealed in a plain wrapper, will be sent you containing beautiful photos and full information how to develop yourself at home. Do not fail to write at once to **Mme. Hastings, C, I. 59 Dearborn St., Chicago, Ill.**



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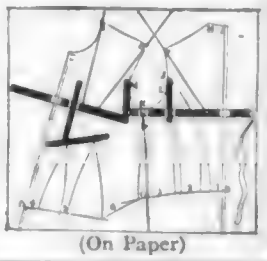
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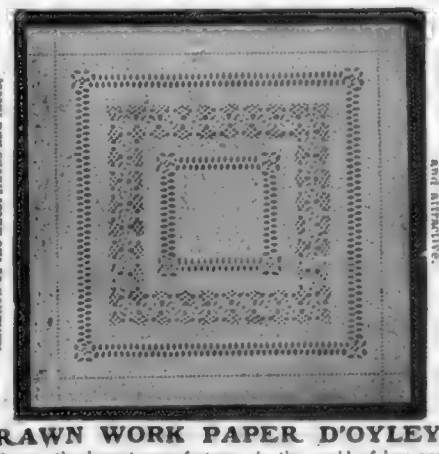

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6 has 56 designs from	$250	to $1,500
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Views, plans and estimates to each. Price, books, $1 each; any two, $1.50; four, $2; five, $2.50; all six, $3. Booklet of 30 sample designs, "How to Start Right and SAVE MONEY," 25c. (silver). All prepaid.

D. S. HOPKINS, Architect, Dept. I, Grand Rapids, Mich.

MODISH CLOTH CONSTRUCTIONS. EARLY SUMMER GOWNS.

(Described on page 55.)

These Garments may be Ordered from JAILLET, Ladies' Tailoring at Wholesale Only. (See advt.)

Correspondence

For the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to DRESS, DRESSMAKING, MILLINERY, the TOILET, TOILET ARTICLES and SOCIETY CUSTOMS.

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES. The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

FIRST.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

SECOND.—All letters must give name and address of the WRITER, NOT FOR PUBLICATION, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

THIRD.—Questions relating to DRESS should give personal description as to age, height, blonde or brunette.

FOURTH.—Answers cannot be sent by mail unless return postage is enclosed.

Inquirer.—Maurice Maeterlinck has been recently married to a French actress of some note, Mlle. Georgette Leblanc. It is said that the bride of this young Flamande is a woman of great charm and beauty. She has appeared in the title rôle of "Carmen," "Charlotte Corday" and "Sapho," being equally a talented singer. Madame Maeterlinck, as we must call her now, is best known as the celebrated impersonator of Monna Vanna.

* * *

Jenne Fille.—Blouses in white wash silk are very pretty worn over colored linings, and lavishly trimmed with Valenciennes or Mechlin insertion. Groups of shamrocks in palest green silk are applied, and with the inner lining of pink, blue, or yellow showing through, give a *cachet* that the ordinary green effect would not have.

* * *

Student.—Since you are such an ardent admirer of Mr. Marion Crawford, you should read his new story of modern Rome, "Cecilia."

* * *

Mrs. J. J. F.—It is not too late to enjoy a cruise on the Mediterranean in April. Indeed, many travelers prefer its blue waters for early springtime journeys, and then one can always stop off at charming places, in Southern France, and retreat farther inland if it be too warm. A proper wardrobe would include a stylish walking-suit that escapes the ground, innumerable waists in both cotton and silk, one nice visiting or promenade gown, an evening gown that may be worn with both high and low neck, and a silk or voile for whatever afternoon social demands may be made on one. Take as little luggage as possible, and remember that there is a saying on the continent that "only Americans and fools travel first-class on the trains." Indeed, one oft-times secures much better accommodations traveling second-class.

* * *

Easter Bride.—(1) Four, six, eight, ten, twelve—all are equally fashionable; it is a matter of choice and inclination which number you choose. If a smart wedding, eight is an average number, twelve an unusual one. Four is the number often chosen in a semi-quiet wedding, and two for a quiet one. Oftener than not one to three pages are chosen in place of a larger number of bridesmaids; thus, four to six bridesmaids and two pages is not an unusual choice. (2) The bride's father pays for the carriages that convey himself and the bride to and from the church, and for the bride's mother and any members of his family staying at his house, married or unmarried daughters, etc., also for any visitors of his who are to attend the wedding. (3) The wedding guests provide their own carriages. (4) The bridegroom provides the carriage for the use of his bride and himself from the church to the house or hotel, and afterwards to the railway station. (5) The bridegroom gives the bride her bouquet; he pays for it, and also for the bridesmaids' bouquets; he presents these also. He also gives each bridesmaid a present of a brooch, bangle, or what he and the bride select. (6) It rests with the bride's father to do something of this kind in the country, but in town it is not done, and nothing is given to the drivers of hired carriages or to private coachmen. (7) The bride's mother—not the bridegroom—should give each of the maid-servants a dress, usually a useful shade of gray is given. (8) The bridegroom's relatives provide their own carriages, and the bride's father, as already said, only for those relatives staying in his house for the wedding, or who reside with him.

* * *

We have received several complaints in regard to patrons not receiving copies of PICTORIAL REVIEW at Newsstands. The only remedy is to subscribe for the Magazine and always be sure of each issue.

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Is covered with a new **POROUS-MESH VENTILATING CLOTH** which not only absorbs quickly, but dries quickly and evaporates all moisture and odor of perspiration.

RECOMMENDED BY SANITARIUMS.

BATTLE CREEK, MICH., Feb. 12, 1903.

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The Softest, Best Fitting, Lightest and Whitest Shields made Rubberless, Odorless, Washable, Every Pair Guaranteed.

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SPECIAL OFFER.—If your dealer does not sell "The Anthony Ventilating" Shields send us his name and we will send you one pair ON APPROVAL. If you like them better than any others you ever wore THEN send us the price.

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The Anthony Shield Company,

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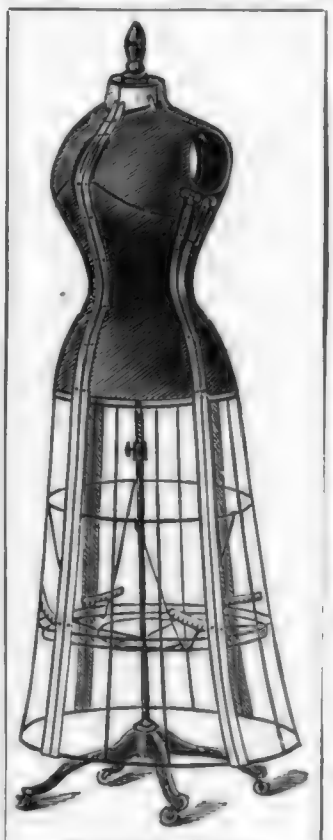
BUST and HIPS

Every woman who makes her own dresses or shirt waists knows how difficult it is to obtain a good fit by the usual "trying on" method, with herself for the model and a looking glass with which to see how it fits at the back.



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is designed for the purpose of doing away with all such discomforts and disappointments, and for rendering the work of dressmaking easy and satisfactory. This form can be set in correct proportions to fifty different shapes and sizes, also made longer and shorter at the waist line, so that it can be changed to suit any member of the family, also raised and lowered to any desired height. Cannot get out of order and will last a lifetime.

Write for Catalogue showing Large Line of Dress Forms and prices.

Hall-Borchert Dress Form Co.

126 WEST 32D STREET NEW YORK

DAINTY UNDERMUSLINS.

(Described on pages 55 and 56.)

THE APPLE OF PARIS

LEMONS AS A TONIFIER AND FOR THE COMPLEXION.

THE use of lemons, in the toilet, and for the complexion is not fully appreciated by the average woman.

In the first place, this acid has peculiar properties of its own, and has never yet been proven deleterious in any way, taken internally or applied externally.

A teaspoonful of lemon juice to a glass of hot water is an excellent invigorator, taken before breakfast, or before each meal if one desires prompt results. In traveling, as a remedy for that *bête noir* of the ordinary tourist, *mal de mer*, or sea or car-sickness, there is nothing more highly recommended than lemon juice, either in water or, if one is accustomed to it, taken freely from the lemon.

A sluggish liver is aroused quickly by its use, and by constant usage many dyspeptic troubles may be remedied.

So much for a brief discussion of its medicinal virtues. We may now extol its qualities for toilet use.

This is the time of the year that the skin becomes roughened by the wind, and tanned. It seems almost impossible to allay the irritation, and obtain some emollient that satisfies all requirements in soothing and at the same time not leaving any bad effects on the skin.

Simple home remedies are always available, where often one's supply of good cold creams is exhausted. As glycerine is generally (or should be) kept on hand for coughs and colds, one may resort to that, and mix it with a few drops of lemon juice, and water, if it is impossible to obtain rosewater. For pronounced roughness of the skin, a few drops of carbolic acid in this preparation are most efficacious, and if one objects to the peculiar odor of the drug, a little bit of perfume added to it will remove all unpleasant smell.

When none of these ingredients is accessible, there are still other means to resort to, pure cream from milk, for instance. And if benzoin is on hand, mix in a few drops of this before applying.

Cucumber juice, with or without lemon juice, is good for the complexion, and is especially advised for contracting the skin. It should be used only at night, before retiring, after the face has been washed clean in pure castile soap and tepid water.

Common bran and water, in which a few drops of lemon juice have been added, make a very satisfactory lotion, and after washing, this may be applied softly and allowed to dry.

Some old-fashioned recipes for home treatment included the juice of fruit, strawberries being a main ingredient of many skin bleachers and invigorators. Lemons, at that time, were not procurable, except in the extreme South and the tropics.

Tradition tells us that many of the famous beauties of the Courts of Louis of France laid the marvelous rose-leaf fairness of their complexions to bathing the skin in the diluted juice of this appetizing fruit.

As for the hands, one can try more vigorous methods, and since the skin of these members is more hardened and of tougher quality than that of the face, such care need not be observed in its treatment.

For red hands, not due to housework, an attempt should be made to improve the circulation, for this is simply a congested state of the skin. Doctor the liver, keep the feet warm, and avoid using too hot or too cold water in washing them. Dry thoroughly, for this is generally the cause of roughness in cold weather. Afterward, apply a lotion of bran and water into which has been mixed a half-teaspoonful of lemon juice and pure glycerine.

In extreme cases, the improvement may be hastened by wearing loose woolen gloves at night. But it must be remembered that this is apt to make the skin too sensitive, and therefore it is all the easier, after discarding the gloves, to mar the cuticle again.

Swollen hands may be the result of cold, or a condition of the system. If the former, immerse in moderately hot water, then rub with lanoline cream, mutton tallow or Pond's Extract, using the cream after. If the disfigurement is due to the state of the health, some good kidney medicine should be taken; and the hands will resume their normal appearance.

Freckles are very obnoxious, when of a deep brownish color, either on the face or the hands, but the girl or woman who worries herself with this trick of climate (or nature) can console herself with the fact that the models of our greatest artists, supposed to incarnate the various types of female beauty, had a few freckles across the nose!

Nevertheless, poetical, or licensed by the artist's brush, one would prefer to be rid of them, and is always glad of any efficacious remedy that will remove them.

Here, again, I laud the virtues of the lemon. Diluted with rosewater and glycerine, or rainwater with a tablespoonful of milk of benzoin mixed in, it will be found excellent.

The remedy should be used faithfully for several nights, and allowed to dry on the face or hands. In the morning, on arising, wash the skin in tepid water, without soap, and at once its improved appearance will be noticed.

In the ordinary bathing water, it often hastens matters if a teaspoonful of peroxide of hydrogen is turned in. For that dark mark around the neck, caused by wearing high, tight collars, peroxide of hydrogen should always be used, for one can rub the demarcation vigorously without causing any irritation.

♣ ♣ ♣

TO LADIES ONLY.

The wish to be beautiful is predominant in every woman, and none can say she does not care whether she is beautiful or not. Dr. T. F. Gouraud's Oriental Cream, or Magical Beautifier, elicits a clear, transparent complexion, free from Tan, Freckles or Moth Patches, and so closely imitating nature as to defy detection. It has the highest medical testimony as well as professional celebrities, and on its own merits it has become one of the largest and a popular specialty in the trade. FERD. T. HOPKINS, Sole Proprietor, 37 Great Jones Street, New York. For sale by all Druggists and Fancy Goods Dealers throughout the United States, Canadas, and Europe.

EDITORIAL NOTICE.

THE PICTORIAL REVIEW is eminently a home magazine, replete with good fiction, with exclusive fashions for the dressmaker, special 10-cent patterns, household helps for the housewife, suggestions for the club woman. Splendid features are to be introduced during the summer months and the coming year. If you are not a subscriber, subscribe at once.

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A refreshing curative of sunburn, tan, freckles, etc., is milk of cucumber, a dainty preparation manufactured for the purpose by Mme. Lia Rand, the eminent authority on the skin and its treatment. A single application proves its value.

FITS Permanently Cured. No fits or nervousness after first day's use of Dr. Kline's Great Nerve Restorer. Send for **FREE $2.00** trial bottle and treatise. DR. R. H. KLINE, Ltd., 931 Arch St., Philadelphia, Pa.

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ORIENTAL CREAM, OR MAGICAL BEAUTIFIER

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 54 years—no other has—and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day
GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.
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PRICKLY HEAT,
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Removes all odor of perspiration. Delightful after Shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). Sample Free.
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Face Powder, which has been the standard for purity and excellence for over thirty years. It clears, freshens, beautifies and preserves the most delicate complexion. It is antiseptic in its action. It makes possible a lovely complexion for all women. Flesh, Pink, White, Cream Tints. 50c. a box. Druggists or by mail. Beware of dangerous substitutes.
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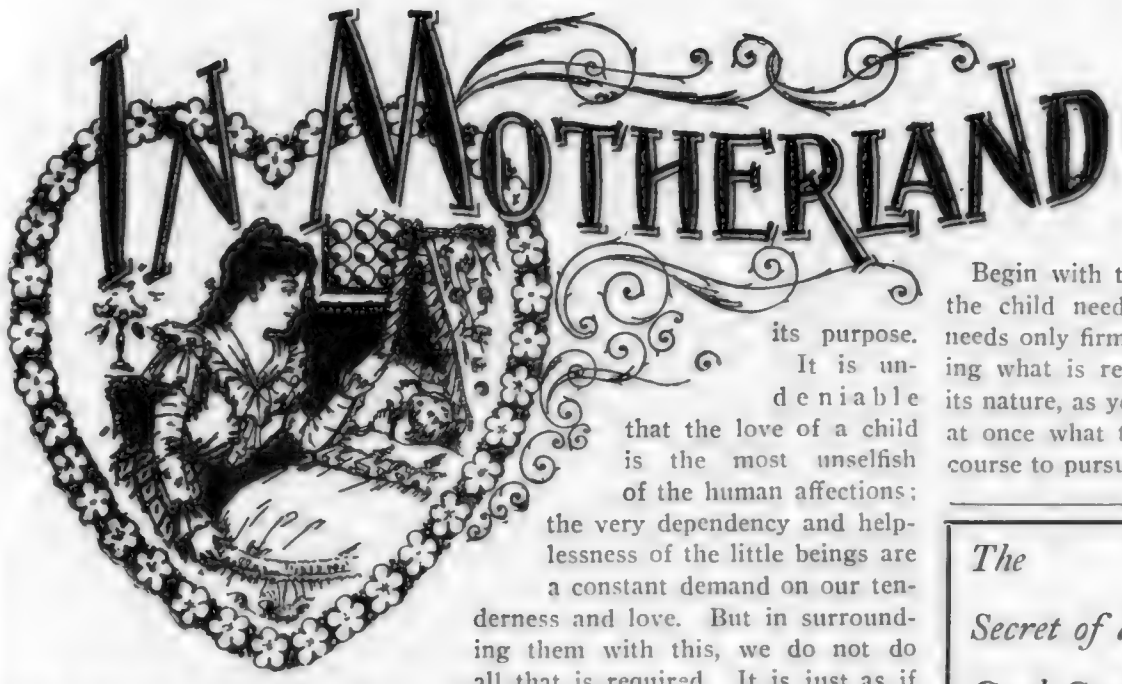
Always restores color to gray hair, all the dark, rich color it used to have. The hair stops falling, grows long and heavy, and all dandruff disappears. An elegant dressing for the hair, keeping it soft and glossy. A high-class preparation in every way. If your druggist cannot supply you, send $1.00 to R. P. Hall & Co., Nashua, N. H.

Scene From "The Wizard of Oz." The Wizard And His Emerald Guard.

Williams and Walker, the Clever Colored Comedians, in "In Dahomey."



THE RELATION OF THE MOTHER TO THE CHILD.

By Susan Barton Jennings.

ALTHOUGH a mother may pride herself on her thoughtfulness and care with her children, does it ever occur to her that in her relation toward them, as the one who of all others should know them thoroughly—their little faults, their little virtues—she fails utterly?

Affection often brings more grievous troubles to the child than a wise judgment, properly directed to its needs and requirements.

Like fine young animals, for this they are for the first few years of their life, they should be watched and studied, in order to find out on what they best thrive, what weaknesses are to be corrected morally and physically, what sort of moral government is demanded. For there is as much difference in human temperament as in the wonderful flora of the earth, and what course of treatment would develop one might be the ruination of another.

In the first place, study the child thoroughly before deciding on your course of action. Let it evince all of its characteristics and little peculiarities before attempting any correction.

When it begins to manifest any pronounced idiosyncrasies, watch it closely, and direct its expanding faculties into proper channels.

Very few mothers understand their children as they are. Too many mothers do not wish to take the trouble to interest themselves in the doings of the little ones, considering all duty performed in caring for their daily needs and wants.

And yet, there is a world of delight and entertainment in being thrown into close acquaintance with them, and seeing their unconscious little mimicries of adults and the betrayals of the sweetness of nature.

The innocent prattle of children! What is sweeter, what more restful on the ears of people "tired of the world"? There is something about a child that brings one in rapport with the deeper meaning of life and its purpose.

It is undeniable that the love of a child is the most unselfish of the human affections; the very dependency and helplessness of the little beings are a constant demand on our tenderness and love. But in surrounding them with this, we do not do all that is required. It is just as if one had a beautiful bird which was properly fed and cared for, but never taught to sing.

Learn the nature of your child. If it displays a tendency toward reticence and reserve, draw it out, and let it be accustomed to discuss its ideas with you. Instead of always saying to it, "Now, we will do so and so," place it on its own resources by asking what it would like to do. No matter how ridiculous the reply, follow it out in a small way so as to teach the child self-reliance.

Many of the grand dames of England consider an hour in the nursery with their children the most necessary duty and pleasure of the day.

I could mention numerous statesmen, and men distinguished in the nation's history, who romp and frolic with their little ones, to get nearer them in companionship.

The training of a child is altogether dependent on early government and correction, but one must not confuse the terms government and correction with indifference and punishment.

Humor a child, but it is not necessary to let it have its way entirely. There is nothing more obnoxious than a spoiled child, one that whines for this and that, and failing to attain it, resorts to tears and screams.

Yet, is the child to blame?

It is in this respect that mothers are at fault. Unconsciously, they are the means of the child's growing accustomed to having what it cries for, taking the easiest way out of the difficulty. All of us dislike scenes and tears, and forego discipline in order to restore quiet.

But that is where the whole fault lies, in avoiding such a manifest duty. Not only is it an injustice to the child, but too it sows the seed for sorrow for the future—for both parent and child.

In school, we first lay the foundation in rudimentary branches, before we begin on the finishing studies. With the government of children, we must, in similar manner, lay the foundation.

It is the application of the saying,

"Little drops of water,
Little grains of sand,
Make the mighty ocean,
And the mighty land——"

Begin with the little things and if the child needs correction, or if it needs only firmness, do not delay doing what is required. If you know its nature, as you should, you can tell at once what to do for it and what course to pursue in training it.

Familiarize yourself with its peculiarities, its little mannerisms, and, remembering that in these individuality lies, point out what it should or should not do—but do not stunt its originality in pouncing on the trivial doings and forbidding once and for all.

Fear has ruined many an otherwise original child. The little one, for fear of punishment later, is afraid to do this and that; it sits, primly uncomfortable in its chair, hands folded, restless feet still, and even conversation is prohibited.

The Secret of a Good Complexion

HERE IS A SCIENTIFIC TREATMENT that has never failed to produce a perfect complexion when used as directed. It will not clear a MUDDY, SALLOW, PIMPLY, BLOTCHY, or FRECKLED COMPLEXION in a night, or a week, but as a rule it will make a great change to a certainty in 30 days-the time required to finish this DOLLAR TREATMENT. This statement is not made haphazard, but is made with sufficient facts to verify every word of it.

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Address, H. B. FOULD, Room 2, 214 6th ave., New York. SOLD BY DRUGGISTS EVERYWHERE.

"VIYELLA" can be obtained at the leading Dry Goods Stores, in new Spring Designs for 1903.

SUITS FOR THE LITTLE MAN.

(Described on page 56.)

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

NOWADAYS every girl has a vocation, or some one talent that she is cultivating. It may be for singing or playing, elocution, drawing, painting, or for any of the arts, and in this pursuit she has the opportunity to show her own character and originality.

In this progressive life of ours, when education in all branches is a common necessity and not regarded with the awe with which it was a generation ago, all girls are expected to sing and play, to speak French, and be able to sketch slightly and paint. This is the ordinary curriculum of our seminaries, and just as by following the copybook everybody learns to write, so, in comparison, do we all learn the above accomplishments, without having to be endowed with any talent or slumbering fire of genius to be able to do it.

But that is not what is required. Genius is the ability to draw well, sing well, play well, and to do it differently from others. If Gibson had drawn the same types that the average art students are taught to practice, and not digressed from the subject and made his type different, he would yet have been "undiscovered," or, as they now put it, he would not yet have "arrived."

Individuality in art, as in character—that is the requisite, and when you find that you can do something well, and different from others, keep at it until your talent is discovered.

"What if one has no particular aptitude for any one thing?" somebody asks. Then, get the mechanical knowledge of some one of the arts, and experiment.

Of course, it is true that we all can't be Rosa Bonheurs, George Eliots, and Pattis. Some of us, being unable to make a straight line, write a correct sentence, or sing a note are forced away from these drawing-room accomplishments into more or less prosaic and sordid realms.

So we wonder to what possible use we could put our fingers, our palate, our eyes!

Don't be afraid of the kitchen and its kettles and pots, for it has been the ingress to many a road of fame. There is an unsatisfied demand for home-made edibles, preserved and can fruits always.

The woman who put "Pin-money" pickles on the market has amassed a small fortune. Cherries grow almost every place. In Maraschino they are luxuries at the present prices asked for them. If you can do this well, arrange with some hotel in a large city, or some large grocery, to carry your goods. The hotel is better, for it buys outright.

Mushrooms are another delicacy that may be grown with good results. Their culture is simple and requires but little time and attention.

Home-made orange marmalade is always in demand, and is one of the easiest in preparation.

If you do not care to do anything of this nature, ply your industry in lace, fancywork, etc. One young girl I know of learned to do point lace at a convent, and she made a fan-cover of the lace so exquisitely that Tiffany bought it of her.

She also made lace collars, and arranged with the shopkeepers to sell them on commission about holiday time. Being handmade, all of the articles had the precedence over the machine-made articles and were sold without difficulty.

Take the thing that lies nearest you, and perfect yourself in it—no matter how trivial it may seem to you, for its valuation is dependent on everybody's ability to do it, not on you alone.

The profession of glass-blowing numbers very few in comparison to other employments. For that reason, because we are all not able to do it, glass-blown articles command a higher price than ordinary glass articles. If everybody could blow glass, it would lose its value.

If you have a success with growing flowers, indulge in that, and keep a supply always on hand—growing flowers out of season is a good home profession for women. Violets in midsummer are a rarity that the florist eagerly grasps. Pink violets, peculiar to Russia, might be tried as an experiment.

In New York there is a fad at present for culinary accomplishments. Mrs. Cornelius Vanderbilt, Jr., enjoys the reputation of being an excellent housekeeper, and prepares many toothsome edibles with her own hands. Mrs. Ogden Goelet, too, prides herself on her knowledge of the kitchen, and the domestic tastes of Mrs. Herman Oelrichs and her sister, Mrs. Willie K. Vanderbilt, Jr., have always been known.

Indeed, this has been the means of the younger members of the "400" joining cooking schools and clubs galore.

From history we learn that Marie Antoinette and her elegant ladies-in-waiting played at dairy-farming at the Little Trianon. I suppose the present cult may be likened to that. as a new source of amusement. or a sort of serious plaything.

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John Carle & Sons, 15-R Water Street, New York

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CLEANING AND DYEING
BEST WORK LOWEST PRICES PROMPT DELIVERY
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Pinking 1c. per yard.
Buttons covered of your own material.
Sun Burst Skirts Plaited $1.50.
Feathers, curled and dyed and all kinds of Dry Cleaning done at lowest prices.

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Skirts Sun Plaited, $1.50
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Will obtain best values and save money by purchasing their satins, taffetas, silks, chiffons, spool silks, shields, canvas, featherbone, whalebone, etc., from us as we keep an extensive line.

FROCKS FOR GIRLS.

(Described on page 56.)

BOW TRIMMING

THIS TRADE MARK ON BRAID OR BINDING IS A GUARANTEE OF STANDARD QUALITY AND UP-TO-DATE STYLE.

PAT. SEPT. 16TH 1902. PTR 4695.

TRADE MARK.

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IMPERIAL SILK TAFFETA
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Write for samples and price lists
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Ladies' pay daily for this **$28.00**
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The House Wife

May: "Handsome and likely to be happy."

HOUSE CLEANING.

TWICE a year at least should the house be thoroughly renovated and gone over, woodwork washed, closets aired and cleaned, carpets and rugs beaten.

Nor is this all. There are a thousand and one other little things that should be attended to at this time.

The spring house-cleaning, first of all, is the time for repairs—for adding bookcases to the library, putting a cosey corner in the sitting-room, taking doors down for the summer, to be replaced temporarily by hangings.

In warm climates, all carpets and rugs should be laid aside for matting, or paint the floors and use rugs. But, you may complain that the floors are too badly put together to stand paint and rugs. So much the better, then, for following out a very artistic idea I am about to suggest.

Take ordinary house paint, in old pink, lake blue, forest green or light green, according to the color of your walls, and ply thick on the floor. After drying, varnish. For your summer rugs, there is nothing daintier than the new woven rag ones, which are not only inexpensive but artistic in appearance.

Green and white mixed effect would be charming for a green room, the floor being painted green, and as a substitute for your heavy portières use green silkoline, or one of the new cretonnes. One cannot imagine the lovely results, for it is only by trying that the possibilities reveal themselves.

A lake-blue floor scattered over with rugs of the new grass carpet fabric would be attractive, and the portières of blue denim or cretonne would be in keeping.

Pottery of Chinese yellow would supply the necessary atmosphere.

In cleaning closets, after a vigorous washing with hot suds and ammonia, varnish the wood part, as an extra precaution, then take lumps of pumice stone saturated in oil of lavender or rose and let remain in over night. The odor is delicately refreshing and removes all of the unpleasantness arising from the varnish.

Take all clothes, hang on a line in the open air and beat thoroughly. Turn the skirts on the wrong side and pin the waist to the line. Air all garments for at least a day, then put all winter clothes away, with lavender scattered freely through the receptacles and drawers.

Never be afraid of too much soapsuds, for there was never any harm done with it. Household ammonia should be used in the cleaning process, and gives the best of results.

In cleaning the house, take only one room at a time, and you will find how much easier it is; for there is always a place in which to sit, this way, a place to receive friends. When the whole house is torn up, the undertaking of restoring order is discouraging to begin with.

* * *

Save all old newspapers to put under the winter carpets, for this extra padding gives additional softness and ease to the floor.

* * *

Save, also, all nut shells and orange peel for the fire in the winter, for these are excellent, igniting quickly as they do.

* * *

The Christmas tree may be stripped of its needles and dainty slumber-pads or pillows made and filled with the pine. Pongee, embroidered in brown pine cones, and with decorations at the corner in brown, pongee-colored and yellow ribbon, is very pretty for this purpose.

* * *

Baking soda and salt make a good scourer for stained steel knives and other utensils that have been discolored by fruit acids and cooking.

* * *

The medicine chest should never be without the flask of whisky, a good liver medicine, and an excellent ointment. Syrup of ipecac, aromatic spirits of ammonia and quinine should be added, for emergency cases of croup, tight cough, fainting, or heavy colds on the lungs.

* * *

Keep all old clean rags for future use. An "emergency box" offers many useful ideas. There could be a compartment for each thing—in a paste-board box, for instance, and each thing labeled. A large box from the grocer's might be selected for the "emergency box," the lid hinged on, and the top covered with a cretonne pad, the sides of the box being concealed by a valance. Aside from its usefulness as a receptacle for odds and ends, it makes a pretty seat.

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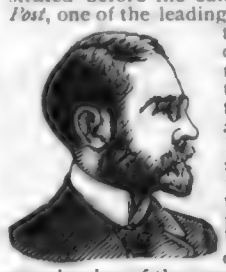
Irving K. Mott, M.D., of Cincinnati, O., demonstrated before the editorial board of the *Evening Post*, one of the leading daily papers of Cincinnati, the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured, Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment



Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.

The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVING K. MOTT, M.D., 136 Mitchell Building, Cincinnati, Ohio.

Please mention PICTORIAL REVIEW when writing to advertisers.

FANCIFUL DRESSES FOR CHILDREN.

(Described on page 56.)

THE WOLF AND THE WOOD CHOPPERS.

(Continued from page 15.)

illusions. She knew that the Wolf was the most eligible *parti* in town, and a little ruse was necessary in order to stimulate the girl's interest. What better than to pretend he was a villain, and unworthy of her? By that the girl's pity would be aroused, for the woman-instinct is to sympathize and coddle; and pity is akin to love. The Wolf, of course, knew Grandmama well; she had angled for him for other marriageable granddaughters for years; and so it was a pretty piece of fencing between them. But for reasons of his own he preferred now to ally himself with her. And when he parted from Red Riding Hood at the corner, he did not tell her that he was going to Grandmama's by a shorter way than a cross-town route, and would surprise her there when she arrived. It was a merry jest on his part. The point of the story is that when she reached the house the drawing-room was wrapped in shadows, and in the dark Red Riding Hood easily mistook the Wolf for Grandmama and confided her secret preference for the Wolf to Him. It was then that the Wood-choppers came along from their clubs. One of them was her brother, and for personal reasons he did not like the Wolf. Of course, there was a scene, the Wolf was threatened with exposure of some poker debts, and ordered to leave. Grandmama was summoned; one of the Wood-choppers was found to be a little bit more eligible than the Wolf; he became the object of her wiles and arts. Exit the Wolf branded a consummate villain." She looked at him interrogatively as she finished; there was a pretty pink flush on her cheeks which Loring admired. She was almost the brightest girl he had ever met.

"It is plausible," he admitted. "But we have associated him with evil so long that he might just as well be the beast we call him for all the redress we could make now. Think of the traditions for centuries about him, and history is replete with his perfidy and wickedness. The easiest way out is to dispose of him as a myth."

The air seemed suddenly heavy and dense in the room; through the window one could see the sinister, swollen clouds darkening the sky; it was going to rain.

"But it is not a myth," she interposed quickly. "It is prosaic, everyday life. We women are like poor little Red Riding Hood; the Grandmama rules us, like marionettes. We are to receive our husbands from her hands with a *merci beaucoup;* sans question. Is it any wonder that the Wolf regards us as his inferior from this complete dependence on the Grandmama?" The room had all at once grown dark; the odor of the daffodils swept heavily in the air; there was a faint patter of rain in the street below. "He 'buys' us for a toy," she went on, before Loring could reply. "Manlike, he needs amusement; he has exhausted the stage, dancing, and cards. Here is something more original; at least it has the advantage over a mechanical toy, for when it is 'dropped' it does not break, but walks off of its own accord."

Loring was strangely drawn to her; her soft voice fell soothingly on his ear; it was the low, sweet charm he admired in women.

"We are not all wolves," he said quietly. "There are the Wood-choppers, you know."

Her purplish eyes met his quickly; something in his made them fall to the floor, while her face reddened. A lurid flash of lightning illuminated the room in a blue, steely light; simultaneously a deafening crash of thunder and the doorbell madly rung followed in unison. The girl started apprehensively to her feet; her countenance was ghastly and frightened.

"It is only Mrs. Wentworth," Loring said gently, to calm her.

"It—it is the Wolf!" she cried hysterically, making a movement toward him as if she sought his protection. The daffodils had fallen unforgotten to the floor and lay in a great mass at the hem of her white skirt.

The portière was hastily shoved aside, an impetuous, manly tread sounded across the hardwood floor, and a young man entered the place, breathless and pale. He made one stride towards her, and stopped halfway.

"Oh, Eloise," he cried brokenly, "I just got your note—so cruel, so unjust of you. I have been nearly crazy over it—and they told me finally that I would find you here. You have no consideration for my feelings at all." His voice gave way under his agitation. The rain splashed loudly against the window; the thunder reverberated dully throughout the house. Loring had arisen, and stood silently watching them, feeling that he occupied no part in the conversation. The girl had drawn back into the shadow, and was sullenly regarding the intruder. Loring felt a keen wave of compassion steal over him at sight of her; he wanted to take her in his arms, and dash her away from the man whose very presence seemed hateful to her.

"I told you it was all over," she said coldly. "If I did give my consent to the engagement, you know why it was. I had not even met you then. The sale was necessary to conceal some family reverses; but my father is dead now, and my mother. What right has Aunt Mary to insist on our union now? Oh, if you have any manhood about you, you will leave me alone. I never loved you, I never pretended to. I was to be sold to you. And now—I do not see the need of the sacrifice. I have my life before me. I am not afraid to work." She looked at him proudly, with defiance.

"You refuse to go back?" he demanded, and Loring disliked his tone. She bowed with emphasis.

"You refuse, even if I beg you, and tell you that my heart is breaking? Oh, dearest, let us begin all over again. I don't care whether you love me or not; I will make you love me yet. I want you."

"I cannot—go," she said with firmness. The rain was ceasing; the air was strangely fresh and sweet. A robin was trilling on the wall of the park across the street and twittering to its mate.

"Then," he cried in sudden wrath, "know that I will publish your father's dishonor from continent to continent. His life shall be known all over the earth. You shall not be spared."

"Oh, no!" she cried piteously, crouching fearfully from him. The agony of her voice unmanned Loring; he took one step towards the young man and clinched his fist in his face.

"Coward," he cried hotly. "How dare you insult her? Get out of the house this minute. Here, James, put this fellow out."

"And who are you?" The sneering tone brought the angry blood to Loring's face. He turned to the girl and caught her hand tenderly in his. She made a little motion of protest, but satisfied with the honesty and trust of his face, placed her cold, trembling fingers in his.

"You have no right now in her affairs," he went on, with a voice that shook unsteadily over his boldness. "She—she is going to marry me. As her future husband I command you to get out of here as quick as you can. Go at once, before I shall be obliged to call in an officer." There was something in his face that cowed the man before him, who with one menacing look at the girl, who was silently crying, noiselessly withdrew and James hurriedly let him out.

Loring was in trepidation at his audacity. But there had been no other way in which to defend her attitude. He turned to her, not forcing his attentions on her now that they were alone.

"I am going abroad to-morrow at ten," he said in agitation. "I really meant what I said to that man. I—I should feel highly honored if you would marry me, and go along. Mrs. Wentworth will officiate as witness, for since we have met under her roof that is each one's recommendation to the other. I admire you very much; there is nothing in my life that will ever threaten you; and I should consider it my highest happiness to look out for your welfare."

"Oh—you are too kind, too generous," she sobbed. "I could not afflict you in this way——"

"Then—you don't like me——?"

"I—I did not say that——"

"That would be the only grounds on which I should consider your rejection of me as justifiable. For any

(Continued on page 51.)

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FROCKS FOR DEMI-DRESS.

(Described on page 56.)

THE HOME DRESSMAKER

Conducted by MLLE. PRATIQUE.

Note.—Pattern advertised in Home Dressmaker Department is procurable only until last day of month in which issued.

OUR special 10 cent patterns issued each month through the Home Dressmaker Department have proven very popular, and we are encouraged to continue them, for the benefit of our patrons.

We offer this month an infant's long coat pattern, which may be obtained by returning coupon on editorial page (2d cover), accompanied by 10 cents in stamps. As stated before, we recognize no orders unless accompanied by the necessary stamps, and our free patterns issued in this department will be furnished in Europe at 25 cents apiece.

The amount of goods required for making the coat is 3½ yards of material 36 inches wide, and lace and braid supply the decoration.

The coat is joined to the body with plaits, which allow the required fulness, and a circular cape-collar gives additional warmth, its lower edge being cut in Vandycks, which are daintily frilled with lace.

Ivory albatross lined with rose silk was used in this instance. Bengaline is also fashionable, and French flannel and white China silk embroidered in white are prominently displayed.

* * *

Street suits in general follow prescribed lines, and if the waist does not follow the blouse Eton shaping or plain Eton outline, it must bear the Norfolk suggestions.

INFANT'S LONG COAT. SPECIAL 10 CENT PATTERN.

Correct fashions show an assortment of collars, the most favored being those that are in stole effect; and for this appliqué, antique or Cluny lace, or a contrasting fabric, may be introduced.

Gowns of black may have their monotony relieved with cuff facings and collar of pale-blue broadcloth fancified with black embroidery or braid. Cavalier cuffs are happy choices for completing the leg-o'-mutton sleeves, and a stole collar is employed.

Delaines are to have it all their own way this summer, and they are wonderfully pretty in plain colors with tiny spots and with natural colored floral effects. They have all the summer-like charm of muslin, but last in good condition twice as long. The éncadre patterns, with a Renaissance framework in black inclosing floral sprays, are very pretty, the groundwork white, and shaded roses and flowers.

Some of the patterns are like the old English wall papers, in continuous circles formed of tiny flowers tied with ribbon bows.

Red has been very prominent in *motifs* of somber constructions, and on the mixed suitings is delightfully effective, supplying the coveted tone. For instance, a mixed Scotch suiting in white and sage green shows a stole collar, narrow and extending below the waist-line, of scarlet broadcloth supporting cord ornaments.

Properly speaking, the hat to accompany this natty development should be of red straw, completely covered with tiny red velvet and muslin flowers.

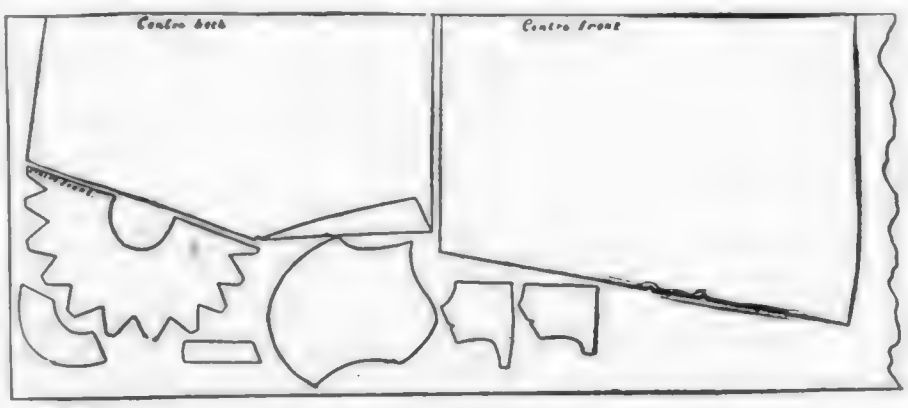
Voile and the thinner-meshed goods have never before been so popular as now. The blue shades and putty or gray colors are inriably selected for the fashionable visiting gown, and with antique, Yak or Cluny reliefs and a generous usage of silk cord in narrow or cable widths charming results are achieved.

Dotted Swiss is shown in some attractive costumes for warm summer days, of course elaborated with yards of Valenciennes or Mechlin lace, criss-crossed into many a fetching design.

Most frills will be accordion-pleated, and ruchings of silk are very smart for decorating gowns, fancy coats and separate waists.

A good rainy-day suit should be included in the wardrobe of every woman, and there is now available a rare choice of cloths suitable for this purpose. Strappings and stitching constitute the main embellishment, and buttons are seen as well in enamel and Art Nouveau styles.

A trim little suit of this order was of light-weight covert cloth in slate gray. The gored skirt was strapped with the same material, simulating a hip-yoke and front panel. The blouse Eton waist displayed a slate collar ornamented with slate gray and black cord ornaments.



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The Old Clock.

By WILBERTINE WORDEN.

IT was not elegant and distinguished, like the beautiful French clock that stood on the mantel with two bronze angels on the top, and rang out the hours—and even the half-hours—in musical, silvery chimes; and it was not gay and merry, like the tiny little bedroom clock that ticked so fast it always seemed as if Time were so very old the little clock had to hurry him around with all its might. On the contrary, the old clock was like some people, of whom one can only murmur faintly, "They are very worthy-looking." It had a dull, severe air of intense respectability about it. Its wood was somber and brown and solid; its face was homely, and its heavy voice ticked away the minutes monotonously and steadily, and droned out the hours with a clang almost lost in a loud, strange buzzing sound. Everything about it seemed to say, "Time is no laughing matter. Life and the hours are flying. Pause and reflect. Heed my voice while ye may." The younger members of the family said they always felt a sense of duty undone in the presence of the old clock, and that it was far more comfortable to live within the sound of the French one, which rather seemed to enjoin one to live for pleasure. As for the little clock, they said that was a good one to work by; it hurried one on so to the end.

But the old people liked the old clock. It was like one of their family, for it had been in their household nearly half a century. Its face and voice were dear to them. From morning to night, from morning to night, for nearly fifty years, they had lived by its dial. It had chronicled all the simple events of their daily lives, and it had marked the hour of the mightier ones; when the new life had come noisily into the world, and when the tired soul had gone silently out; when the bride had been arrayed in her white robes, and when the dead had been laid away. All of joy, all of sadness, that the family had ever known, the old clock knew, too.

Below its face was a picture—a picture of a very red bird in a very green field. This had once seemed very beautiful, and had been a source of great pride to the old clock; but of late years people had such a peculiar, disagreeable habit of saying, when they saw it, "Oh, do see that queer, gaudy bird in that queer green field," that it seldom spoke about it, as formerly, though it still cherished it as fondly as ever. And it gave no notice that it ever heard these unkind remarks, beyond ticking stiffly for a few minutes.

The old clock stood on a shelf in the sitting-room of the old people, and did not have much to say to the French clock, which was in the adjoining room, or to the little clock, which people were always carrying around every place, and leaving around anywhere. It had a life's knowledge locked up within its breast, and constantly meditated on what it knew.

"But why don't you be friendly?" pouted the gay little clock one day, finding itself deposited in the sitting-room by some careless person.

"I am not unfriendly," answered the old clock soberly. "I simply have had a great deal of experience."

"Then I should think you would have all the more to tell," insisted the little clock.

"It is experience that often makes us most silent," the old clock replied. "Besides, people, as a rule, do not care to listen to the results of our experiences," it added sententiously. Now, by this it may have meant people in general, or it may only have meant the French clock, which was ticking away softly, as if to catch every word that was said.

"Well, I would like to," said the little clock, "although the French clock says I am a giddy creature. I don't believe it is French at all."

"I am, too," said the French clock quickly from the other room—which proved that it had been listening all the time. "I am, too. Hear me, *'Parlez-vous français?'* Do you know what that means?"

The little clock was obliged to confess that it did not.

"Well, then, how are you going to prove that I am not French?" cried the French clock triumphantly.

The little clock could not.

"*Canaille*," muttered the French clock scornfully, but as nobody knew what it meant, nobody made any reply. Only a young lady who was sitting in the room sewing looked up and said, "The French clock has a hoarse tick now and then."

"It matters not," said the old clock impressively after a while, "It matters not to what land we belong, sorrow comes to all alike, and pride must fall in each."

"How terrible!" ejaculated the little clock.

"Possibly your mind dwells on the little red bird?" said the French clock cynically.

The old clock gave no notice of having heard the insult.

"For shame!" cried the little clock bravely.

"I did not really mean to say that," said the French clock penitently after a while. "But, you see, I have a reputation for wit to keep up, and sometimes I find that instead of being witty I have merely been rude. People sometimes mistake the one for the other."

"It is no matter," answered the old clock steadily. "There is something about the little red bird that I myself like very much," said the little clock sweetly.

"It is very dear to me," said the old clock tenderly. "It has been with me ever since I can remember—and everybody used to think it was so beautiful. Many a mother has held a little crying baby up to me, and said, 'Oh, see the pretty bird!' and the child would stop crying. Then, too"—here the clock ticked very softly—"Little Robbie printed his name on the inside of my lid, right where the bird is."

"Who is little Robbie?" asked the little clock.

"He was the first child," answered the old clock sadly—"the first child when I came to live here. And when he first learned to print his name, he climbed up on a chair one day when his mother wasn't looking, and printed it on the back of this bird—he loved the bird so—and the name is there yet."

"Where is he now?" asked the little clock, much interested.

"He died forty-five years ago," said the old clock shortly. It was ticking very heavily, and the little clock felt that it was much affected.

"I have a strange pain in my heart," said the old clock after a while. "I nearly always have when I get to thinking of that little boy. He cried so for my bird when he was sick, I would gladly have given it to him if I could—but all they could do was to place me on a stand by his bed—and I had to watch the little fellow die."

The old clock broke off abruptly, overcome by the remembrance, and only ticked away again with difficulty.

A strange sound was heard in the next room. The French clock, much affected, had burst into sobs. "I am not without a heart," it managed to say.

"Listen to that French clock," said the young lady, again looking up. "It must be out of order."

"Ah, well," remarked the old clock when it had regained its composure, "these things must be, and it is best for us not to dwell upon them. But you can see that I have lived a great deal; people have given medicine to the sick by me; they have eaten and slept by me; they have dressed for all occasions by me; the children have been started to school, the young girl has stood before me and said, 'In half an hour I will be at the ball'—and the mother has wept, looking at me, and cried, 'Only a short time more and my child will be laid away from my sight forever.' Everything that goes to make up a life has

happened by me, and sometimes I am ready to stop myself."

"Oh, no," protested the little clock. "How could we spare you?"

"People do not look at me now as much as they used to," said the old clock, "and I feel that my time of usefulness is past. All I can do is to think of what once was—and when it comes to that it is better that we should go. And I feel that pain so much to-day. Do you not hear that there is something wrong with my tick?"

The little clock did notice that it was ticking very feebly. "Do you feel ill?" it asked. "Oh, what is the matter?"—for the old clock seemed to gasp, give a strange crack, and then stop altogether.

"Oh, I am afraid our old friend is gone," cried the little clock wildly. "It has stopped—don't you hear?"

"Can nothing be done?" called the French clock excitedly. "Tick as loud as you can—do!"

The little clock ticked so fast the young lady looked up again. "Did you ever know a clock to tick the way that little one does?" she asked. "It seems to be racing along at a terrible speed." Then she bent to her sewing again.

The little clock and the French clock both ticked away very fast, but the room seemed strangely still some way. The young lady felt vaguely that something was the matter—something was lacking in the noise she had been hearing. She looked around the room wonderingly. Her eyes rested on the old clock. Its old hands had stopped; its old voice was mute.

She gave a loud cry, "Oh, the old clock has stopped!"

The people all came running into the room. "Our poor old clock," said some.

"It was only an ugly, old-fashioned thing," said others.

"But still, if you would like, perhaps we can have it mended," they said to the old people.

The old people had taken it down, and were touching it tenderly and gently. "No," they said softly, "it is dead. But we will keep it."

They opened the lid, and there, on the back of the red bird, as the old clock had said, was printed, in crooked, childish letters, "Robbie."

"We will keep it," they said again, and shut the lid, and placed the old clock back on the shelf.

And there it stands to this day.

♣ ♣ ♣

THE WOLF AND THE WOOD CHOPPERS.

(Continued from page 47.)

other reason I will not give you up. You see what a determined man I am—a plain, everyday wood-chopper. Will you make me happy, and marry me to-day?" He took her hands and softly stroked them; they were soft and clinging, and sent a little thrill through him.

"You are sure—that you want me?" she cried through her tears.

"I am positive," he declared solemnly.

"It is not pity?"

He bent over her with a reckless *abandon* of feeling, and, raising her pale little face to his, kissed her on the lips.

"It is love," he said with feeling. "And I want you."

There was a rustling of silken skirts, and the hurried entrance into the room of a motherly-faced woman, portly of frame and of snow-white hair, who stood gazing at them in deepest astonishment. Loring drew the girl into his arms and smiled into her surprised countenance.

"You—Jack Loring!—and you—Eloise Buford!—here? And what on earth does it mean? I never knew that you were acquainted even."

"It means," said Loring, with tenderness, "that we are going to be married to-night, and we want you to be present at the ceremony. As for knowing her—why, I really have known her all my life. Isn't that so, dear?"

And the girl, whose head was buried on his shoulder, smiled at him through her tears, and said "Yes."

♣ ♣ ♣

BEAUTY HINTS.

THE growth of the eyebrows will be improved by rubbing in every night vaseline and cocoa-nut oil mixed in equal proportions. Brush and comb them as regularly as the hair, and for the eyelashes use boracic ointment, smearing a little along the lashes every night.

* * *

Redness of the arms will disappear under a treatment of hot water, a good flesh-brush and a fine soap. After the first process, the flesh will be considerably roughed up, but after repeated treatments this will give way to a smooth, healthful condition of the skin. Cocoa butter is an excellent emollient to apply after a vigorous rubbing with the flesh-brush.

* * *

Falling hair may be arrested by using, every other night, for five or six weeks, the following lotion:

Cantharides	1 grain
Acetic ether	¼ ounce
Rectified spirits	3 ounces
Castor oil	1 ounce
Oil of lavender	15 drops

* * *

Obesity around the hips may be reduced by a little attention to massaging every night. First with the right then with the left hand rub the flesh downward, slowly yet firmly. Then practice bending the torso backward and forward—that is, keep the body immovable from the waist down, and bend it above the waist. One will be surprised at the change of measurement, even in one week's efforts.

* * *

Borax, in the proportion of a teaspoonful to a quart of tepid water, is very good for contracting enlarged pores, and flabby skin as well.

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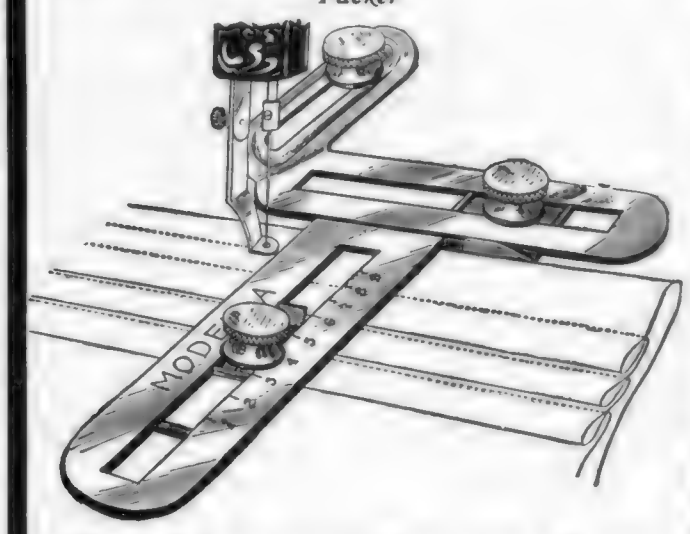

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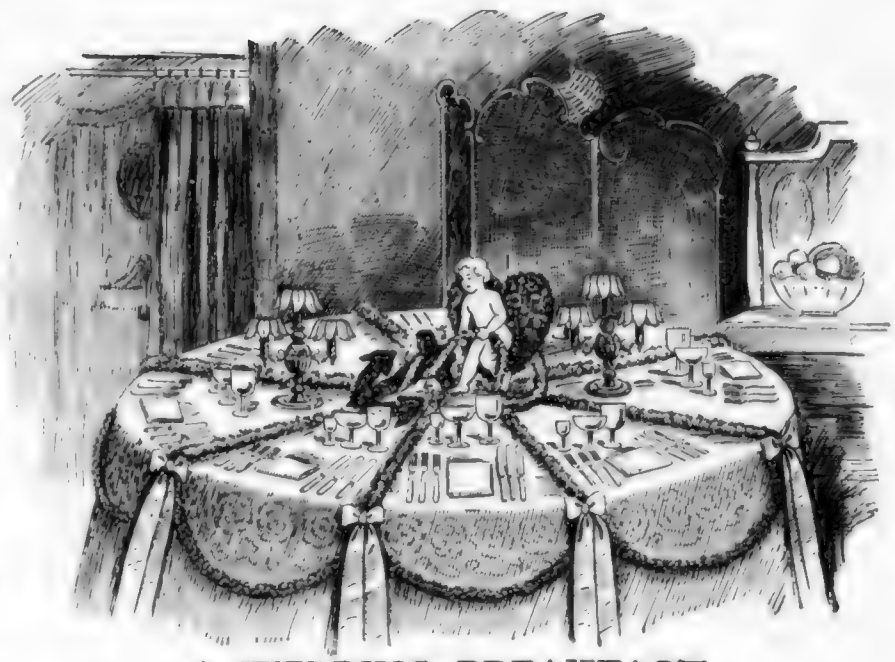

A WEDDING BREAKFAST

By LIA RAND, author of the "Philosophy of Cooking," etc.

A WEDDING breakfast, no matter how plain or how elaborate, should be served hot. If possible, have the bridal table a round one, the bride and groom seated side by side, the best man next to the bride, the maid of honor next to the groom, the rest of the party in rotation. Over the happy couple should be hung from the ceiling a large bell. This bell can be made very costly with choice white flowers, but can also be very cheap, made of paper flowers, and can be so beautifully imitated that it requires a very practiced eye to detect the difference. Put on the best and finest tablecloth and ornament the table with all the silver and cut glass at your command. It can never be too resplendent, and again it can be as plain as one desires. Place on one end of the table the wedding-cake, ornamented or not according to fancy; place here and there all kinds of sandwiches, some of minced ham, others of lettuce, jam and also the plain rolled sandwiches. Small dishes with salted almonds, others with pickles, and more with stuffed prunes and all kinds of candies. Flowers are beautiful and very decorative. White and pink roses intermixed with green ferns are very appropriate, and can be tastefully arranged; but it all depends on the quantity of money that can be expended. Let the collation be well prepared and daintily served. In giving the ménu I will try to be conservative; but any dish can be omitted, or added to it. If a cold breakfast should be preferred, let it be a buffet collation; but do not omit to serve the coffee, or chocolate as hot as possible. The bride and groom must be served first, as they are the guests of honor.

MENU.

Strawberries (if in season, or Grape Fruit)
Chicken Broth with Whipped Cream
Oysters à la Poulette Toasted Crackers
Celery Salted Almonds Radishes
Tenderloin sur Plat
French Peas Saratoga Chips
All kinds of Sandwiches
Sweetbreads, Patties or Creamed Broiled
White Squabs (Turtle Doves)
Cress Currant Jelly
Individual Ices in shape of Cupids or Bells
Petit Four Candies
Coffee Chocolate

Oysters à la Poulette.

Make a cream sauce of one tablespoonful of butter melted in a saucepan, then add one tablespoonful of flour and stir until creamy. Stir in one large cupful of cream, or milk. When well cooked, put in the oysters and let them come to a boil. When the ends curl up, they are sufficiently cooked. Season to taste, with salt, pepper and mushroom extract. The latter gives a very nice flavor. Serve in nice little ramilkins with toasted crackers. The above is sufficient for six persons.

Tenderloin Sur Plat.

Cut nice little pieces of the tenderloin, have the broiler very hot and broil quickly, so as to keep the juices all in the meat; when done, sprinkle over each piece salt and pepper. Take it off the fire, place a piece of butter on each, cover with a hot plate until all are broiled, then serve one on each plate, with French green peas and Saratoga potatoes.

Saratoga Chips.

Potatoes for frying should be washed, pared and cut in shape, then put into cold water to soak. This soaking removes some of the starch and makes them more crisp. When ready to fry, dry the potatoes in a cloth, which keep for that purpose. A yard of cheesecloth is useful to keep for this purpose. Heat the fat so hot that it shows a blue smoke in the center; put a few potato slices in the frying-basket and lower carefully in the hot fat. Fry the potatoes until a golden brown; lift the basket, drain a minute, then turn the potato on a hot dish and sprinkle with salt. For chips, slice the potato as thinly as possible; for French fried, cut in long, narrow strips, and for straws, cut not much larger than a match.

Creamed Sweetbreads.

Wash and clean the sweetbreads thoroughly, then parboil for ten to fifteen minutes; drop in cold water and let them stand a few minutes. Clean off all the skin and cut very fine. Make a cream sauce. Melt one tablespoonful of good butter in a saucepan, then add one tablespoonful of flour and stir until creamy, then stir into it one large cupful of milk. When well cooked, add the sweetbreads and two or three sprigs of parsley, chopped very fine. Flavor to taste with sherry or Madeira wine. Serve quickly after adding the wine.

Broiled White Squabs.

Clean and wash well as many squabs as required; split down the back and broil over a clear fire. After broiling, spread the birds with butter and sprinkle with salt. Have nice soft toast ready, place one bird on each piece and serve, garnished with watercress.

Champagne Punch (Cold).

It may be desirable to serve a nice punch, which would not be as expensive as wine. Add enough water to dissolve one pound of powdered sugar; add to it the juice of six lemons, one quart of champagne and a pint of arrac. Freeze until demi-glacé. When ready to serve, mix.

Wedding Cake.

This recipe will make an excellent wedding cake: Wash and dry four pounds of currants. Chop fine the following: One pound of raisins, prunes, citron, candied orange and lemon peel. Blanch and cut fine half a pound of sweet almonds. Put all this in a dish and pour over half a pint of good brandy, one wineglass of sherry wine, one of port wine, one of any liquor that may be in the house. Sprinkle over this one-quarter of a pound of powdered cinnamon, half an ounce of powdered cloves and one grated nutmeg. Allow this to stand for one week. When ready to bake, take fourteen whole eggs and beat them well; beat in a separate bowl one-quarter of a pound of good butter; mix into it one pound of brown sugar, and one pound of twice-sifted flour; then add, slowly beating all the while, the beaten eggs, and lastly pour in the fruit; stir all well together, pour it into the prepared molds and bake in a moderate oven.

Icing.

If the cake is to be iced, first prepare the almond part. Blanch one pound of sweet almonds and pound them in a mortar to a paste, adding slowly some orange-flower water and as much white of egg as will make a soft, stiff paste. Spread this over the top of the cake and keep it from the edge as much as possible. Put in a cool oven to harden. To make the sugar icing, put two pounds of sugar in a bowl and work into it three or four eggs (the white only). Work the mixture to a stiff paste, and while working it add occasionally a drop of lemon juice. Be careful to obtain icing sugar. Work the icing vigorously to make a paste that will not run; the fewer eggs taken, the better. The cake should not be iced until a short time before using. Spread the icing evenly with the hands, wet in cold water, then smoothed with a silver knife, and set in a cool oven to harden.

Champagne Punch, Hot.

Make a quart of good strong tea, add four bottles of good claret, a bottle of port wine, a bottle of brandy, a quart bottle of champagne, two pounds of powdered sugar, the rind of two lemons and of two oranges. Mix well and heat all together without boiling, and serve. Good cider can be substituted for champagne. This quantity will be found enough for seventy-five guests.

The ménu may be varied by additional dishes, and a few are supplemented here.

Creole Oysters.

Put a layer of oysters in a shallow dish and sprinkle well with cracker dust, add bits of butter here and there, salt, pepper, and mustard, some grated onions. Place the oysters in alternate layers having crumbs and butter on the top. Add the juice of one lemon, and bake in a hot oven.

Fresh Mushrooms.

They must have the skin removed from the head and the stem or any little leaf that may be under. Put them at once into cold water and wash them. When put in the stewpan add some soup and a piece of good butter; stew for a quarter of an hour, well covered. Sprinkle a little cornstarch over them so as to bind the sauce, and salt after they are done. Serve in scooped-out fried rolls.

Mushrooms are also appetizing served with broiled tenderloins, and petit pois. In this dish, a soupçon of coffee is added for flavoring.

DESCRIPTION OF PLATES.

PATTERNS of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City at the prices noted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

In ordering patterns from us, two days must be allowed for same, as no sizes are kept in stock, and all patterns are cut to order.

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FIGURE ON COVER PAGE.

Promenade gown of changeable barége, showing pink in the folds, effectively combined with black taffeta. The waist is of the sac pelerine order, completed with scarf ends lengthened by fringes. The sleeves show unique features and the skirt is novelly elaborated. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

FOR THE SOIRÉE.

(Illustrated on page 8.)

Fig. A260. Evening gown of sheer ivory silk voile, with decolletâge framed by pointed revers and deep berthe of Honiton lace. Frills of lace constitute the sleeves, and lace forms the main decoration of the skirt, being introduced in an effective style. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A261. Ball gown of bêbe blue silk tissue, with front panel of Luxeuil lace. Cordings and shirrings take up the fulness on the hips and flounces are introduced at the foot to give the fashionable distension. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A262. Gown of black fish-net, with decolleté neck and elbow sleeves. Narrow flounces exaggerate the width at the lower edge and ribbon and lace supply the trimming. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

HIGH-NECK EVENING WAISTS.

(Illustrated on page 10.)

Fig. 750. Waist of white silk organdy and all-over lace, in pelerine or fichu effect. Bands of the material vary the design, and the voluminous puffs droop over sleeves of lace. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 751. Waist of ciel blue Louisine, with the waist tucked en bayadère to yoke depth, below which tucks take up the fulness across the bust. Lace is utilized for decoration. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 752. Waist of mauve crêpe de Chine, with Cluny lace introduced on the waist and sleeves, in a becoming outline. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 753. Waist of alabaster-white crêpe de Chine tucked across at the top in "1830" outline. Venise lace forms a stylish berthe, which is outlined by bands of the silk and narrow edging. Pattern, $1.00. Cut to measure, 50 cents extra.

SUGGESTIONS FOR FOULARD GOWNS.

(Illustrated on page 12.)

Fig. A222. Gown of royal blue foulard patterned in white, in collaboration with Cluny lace. The waist is shirred to pointed yoke effect, as also are the tops of the sleeves. The skirt is shirred around the hips, to correspond, and a flounce shirred at the top widens the lower edge, lace in Vandyck outline heading it. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A223. Gown of vieux pink foulard scrolled in black, with reliefs of plain pink taffeta stitched in white. The waist shows an effective disposition of lace and cord ornaments, in a unique collar edged with the plain fabric. The skirt adheres to the latest shaping. Pattern, waist, $1.00; skirt, $1.00. Cut to order, 50 cents extra each.

Fig. A224. Gown of white foulard showing an unconventional design in black elaborated with lace. The bolero waist is in irregular outline, and is lengthened by frills of Chantilly lace. Tucks are introduced with good effect, and a panel of lace is adopted at the front, extending to form the garniture at the foot of the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

COSTUMES IN SHIRRED EFFECTS.

(Illustrated on page 14.)

Fig. A210. Gown of white voile with oddly shaped collar of Venise lace, and vestee of Nile-green panne taffeta ornamented with lace, straps and buttons. Grêlots and shirrings contribute to the decoration, and the skirt shows an effective disposition of box-plaits which extend over shirrings that take up the fulness below the hips. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A211. Gown of royal blue peau de crêpe fancified with shirrings, strappings and cord ornaments. A panel is simulated at the front of the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A212. Costume of nun's gray barége shirred on the waist and sleeves and around the hips, with a box-plait introduced at the center of the skirt in unique style. Fringes and grêlots supply the finishing touch. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

SKIRTS IN SILK AND CLOTH.

(Illustrated on page 16.)

Fig. 405. Skirt of navy-blue voile elaborated with tucks, with button introduced at the front in a novel style. Patterns, $1.00. Cut to measure, 50 cents extra.

Fig. 406. Skirt of black taffeta in double skirt effect, with tabs varying the sides, and secured in place under buttons. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 407. Skirt of black taffeta decorated with strappings, which give height and slenderness to the figure. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 408. Skirt of gray voile shirred below the hips and at the knees. Odd features are the panels of the material, which extend to the lower edge. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 409. Skirt of dark blue taffeta, with strappings relieving the severity of the mode, completed with tassels. Pattern, $1.00. Cut to measure, 50 cents extra.

THREE CHARMING DESIGNS FOR SAC FICHUS.

(Illustrated on page 18.)

Fig. 228. Sac fichu, constructed of accordion-plaited frills, in collaboration with lace. The long scarf ends are completed with frills of the material, and the general style of the garment is suggestive of the coffee coat. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 229. Sac fichu of black taffeta fancified with accordion plaitings and completed at the neck with a collar of Venise lace. Scarf ends and jaunty sleeves are decorated with lace. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 230. Sac fichu of black taffeta decorated with black velvet ribbon, with collar of batiste and lace. Scarf ends lengthened by frills of material. Pattern, $1.50. Cut to measure, 50 cents extra.

CLOTH TAILOR GOWNS.

(Illustrated on page 20.)

Fig. A213. Gown of hydrangea-blue basket cloth in tailor style, with relief decorations of white broadcloth. The basque waist is of snug adjustment, and the fashionable leg-o'-mutton sleeve is introduced. Grêlots ornament the front. The severely plain skirt is one of the gored varieties and is devoid of any trimming, in pursuance of recent Parisian styles. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A214. Gown of hazel-colored broadcloth with coffee coat fancified with ball fringes and stitching, a velvet collar completed with cord ornaments being introduced at the neck. The leg-o'-mutton sleeves are adopted, and the skirt front seamed at the center in panel effect, with the sides of fanciful construction. Pat-

(Continued on page 55.)

MODENE

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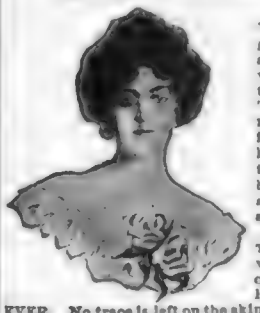

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SHIRT WAIST NO. LN2402, BLUE LINEN WITH DESIGN EMBROIDERED IN WHITE CORTICELLI MOUNTMELLICK EMBROIDERY SILK.
Perforated pattern, 45 cents.

Either method would serve the purpose of bringing into relief the large, drooping leaves which, with their stems, could then be outlined and veined in white in the simplest manner possible. On white lawn or batiste, fine beading might be substituted for the curving lines, and pale-green ribbon threaded through it would be in keeping with leaves outlined and partially covered with a network of the same shade of green.

While it is true that the original design, as here presented on fine linen of clear rose pink, is not one in which a vast amount of work can be employed, it will readily be seen that the above methods are as suitable for other materials as are the finely worked eyelets which form lines on the linen. Often it is well for the embroiderer, when weighing the merits of different designs, to consider the different methods which may be employed in their carrying out, before laying aside those in which the methods only are not in accordance with her views.

To return to the one before us: the leaves are edged with long and short buttonholing, and veined in Outline stitch. Corticelli Mountmellick Embroidery Silk, size F, is used, and after the veining is completed one-half of each leaf is covered in Honeycomb stitch with the same silk. The stems are worked in Satin stitch with white Corticelli Twisted Embroidery Silk.

In No. LN2402 the work is in white cotton, the material being dull-blue chambray. Satin stitch alone is employed, even to the veining of the petal-like forms. Where narrow spaces are to be covered, many needleworkers have found with what ease and comparative swiftness this stitch can be used, and how especially suited it is to the connecting lines of the most simple design.

On the heavier cottons or linens, Corticelli Mountmellick Embroidery Silk could be used, and for the conservative workers, who never attempt any form of Satin stitch out of a frame, buttonholing and outline, with French knots for the spots, could be substituted for the method here shown.

Turning, now, to the accessories of dress, we find one of the new stocks (No. LN2405) conveniently adapted to summer wear. It is of fine white mousseline, embroidered with violet and white Corticelli Filo Silk.

Full embroidery is given to the leaf forms in Corticelli 655, and the feathery forms beneath the leaves are worked in diverging lines of Chain stitch in white Filo, with each line tipped with a French knot in Corticelli Filo silk, pale violet, No. 651. Across the bottom the French knots are omitted, the lines of white Filo being merged in long and short buttonholing of the pale shade of violet, matching the ribbons.

The front is quite straight before it is knotted on itself. Like many of the new stocks, this is to be worn over a featherbone collar, and it can be laundered as easily as a handkerchief. The novelty of its cut, and, incidentally, its economy of material, are apparent. The extra fulness is gathered under the ribbons.

NO. LN2406. FANCY STOCK OF CREAM LOUISINE COMBINED WITH BLACK VELVET RIBBON.
Perforated pattern, 25 cents.

LN2406 shows a stock of cream Louisine with Brier stitching of black Corticelli Filo Silk. Two lengths of black velvet ribbon are threaded through the buttonholed eyelets and tied in a knot (which includes another length of velvet doubled in the middle) just below the stock front.

When these four ends are again knotted, a shorter piece, also doubled in the middle, is included; after which each end is gathered on one side for about five inches and drawn up to a full little rosette. White silk, with stitching and velvet to match the costume, could be substituted for cream, and colored silk, with the Brier stitching in Corticelli Mountmellick Embroidery Silk and with the long ends in soft white ribbon, would also prove effective. Perforated patterns of these various designs can be supplied at prices quoted under each illustration.

SHIRT WAIST NO. LN2400. EMBROIDERED IN BLACK AND WHITE ON BLUE LINEN.
Perforated pattern, 45 cents.

Slippers worked in jewel fashion (quite an old revival) are novelties in embroidery. One should be able to get it traced at any reliable art depot, or any needlework department would supply it. For a gentleman's slipper, it is carried out in the old-fashioned "tent-stitch," with the very finest tapestry wool, on fine single thread canvas. The ground should be black, with the outline of the pattern imitating the setting of jewels, while the filigree work is in two good shades of gold. The jewels are to be worked so as to express their facet cutting—dark green, ruby, or amethyst at the base, shading up to lighter tones of the same colors. The colors may be arranged as fancy dictates, any variety of stones being represented. Though somewhat difficult of accomplishment, the slipper worked in the old jewel pattern is very quaint. Cookery-book covers make pretty gifts for the housewife. One on blue linen has a hanging pheasant, ribs of beef, and a fish, with this old saw, "Variety is the spice of life"; another, somewhat less suggestive, is fashioned of green linen, with a crock slung to a gipsy tripod, and above the design is the legend, "The man at the wheel must have a good meal." On dark brown linen the old quotation (adapted to its needs, certainly), "Age will not wither nor custom stale our infinite variety," is surrounded by green peas, tomatoes, carrots, and a head of celery. Any appropriate vegetable may be used.

NO. LN2405. FANCY STOCK OF WHITE MOUSSELINE EMBROIDERED WITH VIOLET AND WHITE FILO SILK.
Perforated pattern, 25 cents.

DESCRIPTION OF PLATES.

(Continued from page 53.)

tern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A215. Gown of reséda-green twine-cloth, relieved with white taffeta; fronts faced with *broderie Anglaise*. Skirt is widened at the lower edge by the addition of three flat circular flounces edged with self-colored taffeta to match decoration on waist and belt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

NATTY TAILOR-MADE WAIST.

(Illustrated on page 22.)

Fig. 734. Waist of white mercerized Madras, with unique yoke in shield effect that closes in front in double-breasted style with large pearl buttons. The arrangement of a tie of scarlet Liberty silk is particularly fetching. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 735. Waist of white cheviot with novel yoke shaped in tabs at the lower edge, each of which is secured with a large pearl button above clusters of tucks. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 736. Waist of white piqué with oddly shaped yoke, in tailor style. A Duchess closing is employed at the front. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 737. Waist of white basket cheviot with large box-plait arranged at the center, closing with buttons and buttonholes. Pointed yoke with caps on sleeves. Sharply pointed revers turn back at the throat. The sleeves are of the recent shaping. Pattern, $1.00. Cut to measure, 50 cents extra.

NOVELTIES FOR THE PROMENADE.

(Illustrated on page 24.)

Fig. A219. Gown of plaid Rongeant taffeta, showing the popular long-shouldered style and an elaborate collar of Genoese lace. The triple-tier skirt is one of the season's leaders, and the main garniture consists of bands of plain panne taffeta. The short sleeves are a unique idea. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A220. Gown of malachite-blue voile, with reliefs of antique lace. The waist bears a stole collar ornamented with cord ornaments, and bands of lace give character and style to the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A221. Gown of gray homespun stylishly ornamented with shallow plaits. A vest of black satin strapped with the goods and faced with batiste is the salient feature of the waist, which also supports a shawl collar. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

ATTRACTIVE SPRING TOILETTES.

(Illustrated on page 28.)

Fig. A225. Gown of putty-colored voile associated with Cluny lace. Fringes lengthen the waist and flat plaits are employed as a decorative finish. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A226. Gown of royal blue étamine, with braid and appliqués introduced as the garniture. Leg-o'-mutton sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A227. Gown of pongee silk, with trimmings of self-colored Cluny lace. Yoke outlined with double-berthas. Drooping sleeves. Skirt is of the popular three-tier order. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

FOR WEAR WITH ODD SKIRTS.

(Illustrated on page 30.)

Fig. A231. Waist of ivory crêpe de Chine, with tucks arranged to produce a *bouffante* effect over the bust. Pompadour neck and "1830" yoke, fancified with lace. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A232. Waist of pistache-green Louisine, with drop-shoulders, and yoke decorated with fiber braid in black and white. D'Alençon lace forms an effective garniture. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A233. Waist of snow-white peau de crêpe richly embroidered with floral design. Sampler stitches are a feature of the device. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A234. Waist of black crêpe de Chine novelly tucked, with front decorations of plaid silk appliqués outlined with plain silk stitched in contrasting color. Pattern, $1.00. Cut to measure, 50 cents extra.

SEVERE TAILOR STYLES.

(Illustrated on page 32.)

Fig. 722. Gown of café-au-lait cloth, ornamented with strappings in fanciful effect. The jaunty coffee coat adheres to the Eton shaping, and a rolling collar with revers completes the neck. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 723. Gown of cloud-blue cheviot with shawl collar, extended in front in stole effect. The skirt displays a hip-yoke extended in a panel in front, with plaits at the sides. Strappings contribute to the decorative scheme. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 724. Gown of silver-gray broadcloth with unique shoulder caps that are cut in piece with the collar. Peplums distinguish the waist, and the skirt is in slot-seam style, strapped in front. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

PRETTY NEGLIGÈS.

(Illustrated on page 34.)

Fig. 255. Matinée of mist-blue silk in combination with Irish embroidery. Deep sailor collar completed with frill, which extends in jabot down the front. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 256. Matinée of blush-pink China silk with drop-yoke of batiste. Shirrings, outlined by cordings, take up the fulness below, and a bow of panne ribbon gives a finishing touch. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A257. Negligé of accordion-plaited albatross in Nile-green, with Empire body of taffeta outlined with lace. V-neck, elbow sleeves, and a charming Watteau suggestion is supplied by broad bands of ribbon that cross the shoulders, and terminate at the center of the back in a rosette, with sash ends. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. A258. Tea-gown or lounging robe of sky-blue China silk elaborated with lace and Liberty silk. A berthe of lace gives the necessary breadth to the shoulders. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. A259. Tea-gown or negligé of white cashmere, with *motifs* of pale-green taffeta stitched in white. Lace in Vandyck pattern contributes to the appearance, and cord ornaments are utilized as well. Pattern, $1.50. Cut to measure, 50 cents extra.

MODISH CLOTH CONSTRUCTIONS.

(Illustrated on page 36.)

Fig. A216. Gown of dove-gray basket cloth relieved with batiste medallions *en piece;* black taffeta is introduced on the blouse waist, which is further embellished by tucks. The sleeves adhere to the leg-o'-mutton shaping, and the skirt is fancified with tucks stitched to simulate plaits. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A217. Gown of marine-blue voile in combination with antique lace. The shaped collar, giving the military, broad-shouldered effect, is a recent innovation, and leg-o'-mutton sleeves are utilized. The skirt shows shirring in conjunction with the lace. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A218. Gown of biscuit-colored étamine, fancified with tucks and appliqués. A deep rounding yoke that simulates a collar is introduced, and the skirt shows a hip-yoke extended in panel effect.

DAINTY UNDERMUSLINS.

(Illustrated on page 38.)

Fig. A. Night-gown of India linon, with deep sailor collar of tucking and lace, widened by a frill of embroidery. Elbow sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. B. C. D. Drawers of cambric, showing variety of decoration. Pattern, each, 50 cents. Cut to measure, 50 cents extra each.

Fig. E. Night-gown of nainsook, with Pompadour yoke and elbow sleeves. Trimmings of Swiss em-

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DESCRIPTION OF PLATES.

(Continued from page 55.)

broidery. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. F. G. Corset-cover, of nainsook, Fig. F. showing berthas, which give extra fulness to the bust; especially desirable for wear with shirt-waists. Fig. G. is completed with shoulder straps of ribbon. Pattern, 50 cents each. Cut to measure, 25 cents extra each.

Fig. H. Chemise of mazalea, with slightly low neck; fancified with tucks and embroidery. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. I. Pompadour-neck chemise, in Empire style; elaborated with Mechlin lace, Swiss embroidery, and beading. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. J. Corset-cover in high-neck style, to match chemise, Fig. H. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. K. L. M. O. Petticoats of cambric, with different decorative features. Dust ruffles are supplied, and the use of the ribbon is optional. Pattern, $1.00 each. Cut to measure, 50 cents extra each.

Fig. N. Night-gown in French style, with low, rounding neck and sectional berthe. Elbow sleeves, and ribbon decorations. Pattern, $1.00. Cut to measure, 50 cents extra.

SUITS FOR THE LITTLE MAN.

(Illustrated on page 42.)

Fig. A250. Russian blouse suit of navy-blue serge, with shield and collar of white broadcloth embroidered in a chevron. White glazed kid belt. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A251. White mohair suit, with Russian blouse closed at the right side. Decorations of Hercules braid. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A252. Suit of white serge effectively relieved with black braid. Shield, topped by sailor collar, completes the suit, and belt of braid. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A253. Suit of berry-red Galatea, with shield of white piqué framed by revers of the goods, overlapped by piqué revers, embroidered. A white suéde belt defines the waistline, and stars are utilized on the revers as an additional adornment. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A254. Suit of khaki combined with black and white braid. Embroidered shield of pale-blue duck. Shoulder caps are introduced with good effect. Pattern, 75 cents. Cut to measure, 25 cents extra.

FROCKS FOR GIRLS.

(Illustrated on page 44.)

Fig. A240. Frock of lake-blue Madras striped with Cluny lace. A gathered berthe gives the fashionable width to the shoulders. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A241. Frock for young miss, of white mercerized linen, trimmed prettily in bands of wash Cluny lace. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A242. Frock of white India linon, with Pompadour yoke, tucked, and decorations of batiste embroidery introduced. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A243. Frock of white mull, showing shirrings and effective decoration of Valenciennes lace. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A244. Frock of white batiste for child, in Mother Hubbard style, joined to a tucked yoke. Berthe in two sections; trimmings of Irish embroidery. Pattern, 75 cents. Cut to measure, 25 cents extra.

FANCIFUL DRESSES FOR CHILDREN.

(Illustrated on page 46.)

Fig. A235. Child's frock of India linon, with long French waist, and decorated with tucks and lace. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A236. Frock of white mohair for girl. Drop-yoke tucked; decorations of bands of silk embroidered with fancy stitches. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A237. Frock of batiste, plain and embroidered. Yoke in pointed outline edged with insertion; hip-yoke to match introduced on the skirt. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A238. Dress of white serge, effectively trimmed in black. Crush belt of black. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A239. Child's frock of India linon, effectively trimmed in lace and embroidery. Long French waist, defined by a sash. Pattern, 75 cents. Cut to measure, 25 cents extra.

FROCKS FOR DEMI-DRESS.

(Illustrated on page 48.)

Fig. A245. Sailor suit of blue Madras, with waist and flounce of white striped with blue. Double sailor collars, and scarf of white silk. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A246. Frock, for child, of sky-blue linen in French style, varied with box-plaits. Yoke of India linon banded with insertion; berthas of embroidery. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A247. Frock of tomato-red cotton hopsacking, effectively trimmed in black braid and medallions of black taffeta. Shield of white tucking. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A248. Child's frock of India linon, with Mother Hubbard yoke, bertha and elaborations of Swiss embroidery. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. A249. Frock of white cotton cheviot in tucked style, with pointed berthe. Yoke tucked lengthwise. Pattern, 75 cents. Cut to measure, 25 cents extra.

THE COMING SEASON'S NEW STUFFS.

Voiles are to take a prominent place, and have been brought out in a series of tailor mixtures suitable for gowns made by that fraternity. The salient color in these would seem to be bricky red and white. In nearly every stuff this coming season knickerbocker effects prevail, by which is meant the irregular splashes of coarse interwoven threads, almost always white. In all classes of goods the champagne tint is likely to be greatly the fashion as the season advances, together with stone color, the new Delft blue, reseda green, as well as a darker shade, light tender peach, cornflower blue or pervenche, brown, and navy. There is a new tweed which commends itself from the delightful range of light tints in which it has appeared, such as turquoise blue, light and dark gray, as well as those shades enumerated above. An innovation is an Amazon cloth, interwoven with white snowflakes, and there are mohairs with spots and stripes and invisible checks. The tennis stripe mohairs in white and blue and the herringbone tweeds in pale tints make the more serviceable gowns, and there are plain canvases with white splashes and knickerbocker effects upon them, and others with mohair knots so arranged that they form a check. Black and white seems likely to be as well worn as last year.

Æoliennes with self-colored knots show the same idea of cord checking in white on color, the cords being threadlike and fine. Cream voiles have been woven with black and white silk embroidery, and knicker voiles with self-colored silk spots and checks standing out in bold relief. In June, no doubt, there will be plenty of grass lawns seen, for this year they show silk stripes and white embroidery between, and pretty chiné stripes with silk lines on either side.

Among the most delightful features of the summer stuffs are all the chiné effects introduced into everything, and the pretty bunches of misty flowers and multi-colored flowers so suggestive of the happiest days of Watteau and Boucher. The new line canvas displays fancy stripings like drawn thread work, with an interthreading of green silk here and there, and in the grass lawns these lace-like stripes assert themselves as well as borderings; the simpler the better. Voile is a material which is very pretty with lace insertion stripes.

♣ ♣ ♣

There is a new make of coarse canvas, which looks as if it were made of white and colored coarse crochet cotten interwoven. Lined with glacé, this is being universally worn by the most fashionable dames for short stylish coats. Stone, red, blue green, and champagne are the shades in which these are most seen. Another novelty is a tweed having small mohair patterns forming checks.

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A HANDSOME HOME.

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IN building a house, two important points are to be considered, and the choice of the design is wholly dependent on these essentials. Expense and convenience are these factors, and artistic features may be combined without increasing the former, and aiding in the latter.

The attractive design presented herewith has many commendable items, and contains two stories, with a cellar under the full length. Extra rooms can be finished up in the attic without much additional outlay.

The large reception-hall contains a fireplace, and is entered through a vestibule. An effective grillwork separates it from the staircase hall, and an archway equipped with sliding doors throws it in one with the parlor.

An air of spaciousness is obtained by the main rooms of this floor being connected by archways, the parlor opening thus into the dining-room, which is prettily supplied with a bow, where a seat can be provided. An archway leads from the dining-room into the staircase hall, where a cosey seat tempts one at the foot of the stairs.

Under the stairs a lavatory is arranged and a convenient place for overcoats, umbrellas, etc., is the closet located by the vestibule.

The kitchen is nicely separated from the living-rooms of the house by passageways and pantries, and is provided with all modern labor-saving devices, to lessen the housewife's steps. A back porch is another necessary feature, and the large front piazza is especially designed for comfort and enjoyment on warm days.

There are three airy, light bedrooms on the second floor, besides the servant's chamber, arranged at the back, as is also the bath, which is supplied with sanitary plumbing and all desired equipments. Ample closet space is observed, and a back porch, convenient for airing linen, etc., shows in the rear. Notable points are the fireplace, nook and seat in one of the front chambers.

Stairs lead to the attic floor, where a den or billiard-room would be most appropriate.

It is in the furnishings of the interior that individuality and character lie, for one inharmonious color may destroy the entire aspect, and travesty an otherwise artistic effect.

Beginning with the dining-room, plain blue walls will be quite appropriate, but white paint should be used on the lincrusta dado, rather than mahogany color. Again, in preference to entirely red curtains, a dark blue ground tapestry with design in red, or, at any rate, a mixture of coloring *not* plain red, is suggested. Instead of saddlebag chairs, have tapestry-covered upholstered ones; they are far newer, and wear equally well. As surrounds to the Turkey carpet, stained and polished boards would be best.

For furniture, a Welsh dresser to show off some pretty Minton ware, an oak bureau, and over the mantelpiece a beaten brass plaque with chimney-piece ornaments of brass antiquities, and several pieces of old china.

A pretty shade of rose satin paper over an ivory-white lincrusta dado would be charming for the parlor. Pink and green or deep rose brocade curtains, and a green center Axminster carpet with rose-patterned border, supply the background for choice articles of *bric-à-brac* and other *objects d'art.* Deep cream Madras curtains —frilled on either side—will be pretty at the windows, next to the glass. Chairs of green tapestry (not plush), with plenty of rose silk and pale green cushions; also a Chesterfield settee if possible.

Another pleasing idea for the parlor could be carried out with pale green walls with chintz curtains, and the arm-chairs covered in chintz to match. Chippendale furniture will be charming here, while the carpet could either be of plain green felt, with several rugs arranged carelessly about, or a chintz Axminster square.

Indeed, this vernal hint, in green and white, is highly artistic for the parlor, and relying on such contrasts and foils as lamps, and pottery in pale pink, translucent yellow, and the exquisite statuary in Art Nouveau green, there are numerous opportunities that may be taken advantage of.

Very little furniture will be required for the hall; a small oak table, a few mission chairs, an umbrella stand, and a hat-rack are almost indispensable. On the table have a beaten copper bowl for a plant, and any other ornamentation of the kind should be of the same effective metal. A rich Turkish rug of bright crimson tones and curtains to correspond are advised.

In one of the large bedrooms have blue and white paper, and the bedhangings of gold cretonne, lined pale blue; but if a chintz hanging is preferred, choose one with white ground where the design is in blue and gold. For the winter curtains matching the other hangings in the room are used, but for the summer cream Madras muslin is nicer. The short blinds look well when made of Madras muslin with a small design, while for the bedspread a blue linen with deep frill round the border, beneath an insertion of Torchon lace, is dainty.

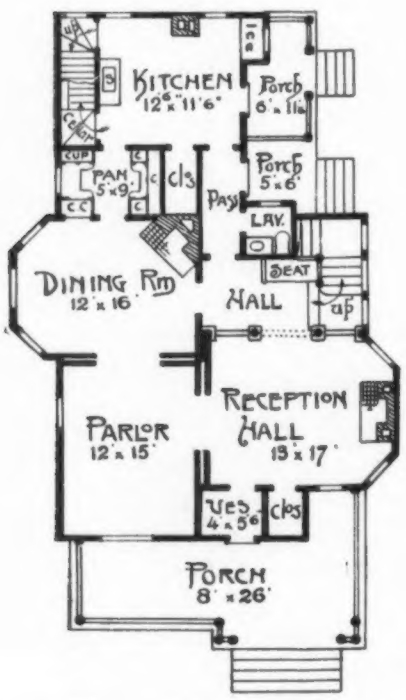
For the spare room have the paper green and the frieze pink, with self-colored rose toilet ware, and a deep rose-red carpet with pink printed cotton curtains, and bedspread of pale green linen. A bedroom, with yellow paper and mahogany furniture, would look effective with copper-red hangings, either of "Cassia" cloth or of "Gloire de Dijon" cretonne, where yellow tinted roses form the design on a copper-red background.

Luxuriousness lies in a carefulness of detail and harmony, Have cosey skin hearth-rugs over the carpets where possible, and do not forget to have plenty of big, downy cushions in all the nooks and seats.

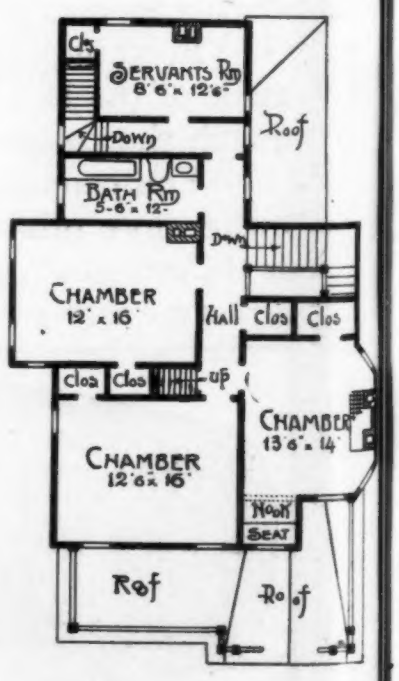
Quaint old hanging lanterns, lamps of the "old-world" character, should be hung in corners, above a bookcase, a fine tapestry, or a choice picture.

The inner hall would make a cosey tea-room, the woodwork all painted dark oak to correspond with the rest of the woodwork, but the architraves have painted deep cream. A gate-leg table, and if there is room a little oak bureau and grandfather easy-chairs in forest green fit in nicely.

DESIGN NO. 287, A HOME FOR $3,400.



FIRST FLOOR PLAN



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